

The
Junior Photographer

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*Why ask for the moon
When we have the stars?*

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Popular, yet Practical.

Elementary, yet Progressive.

THE JUNIOR PHOTOGRAPHER

Edited by Matthew Surface.

VOLUME III.

1897.

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For those who see this Index Number and who have not been subscribers throughout the year, we may say that the August issue contains pages 1 to 24; September, 25 to 44; October, 45 to 64; November, 65 to 84; December, 85 to 104; January, 105 to 124; February, 125 to 144; March, 145 to 164; April, 165 to 184; May, 185 to 208; June, 209 to 228; July, 229 to 248.



THE JUNIOR SALON







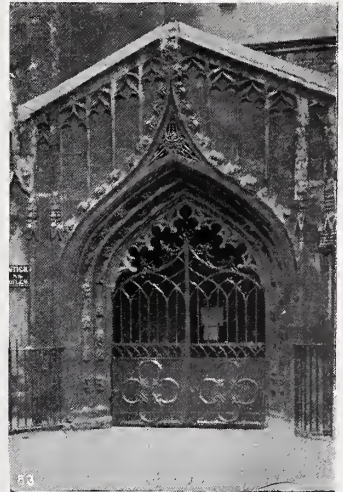




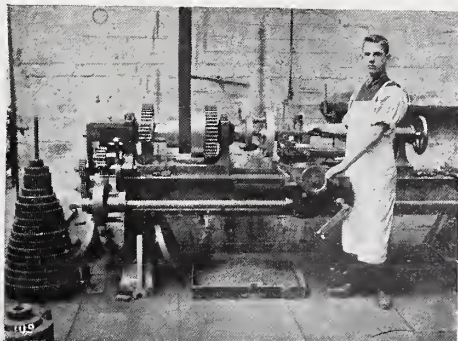
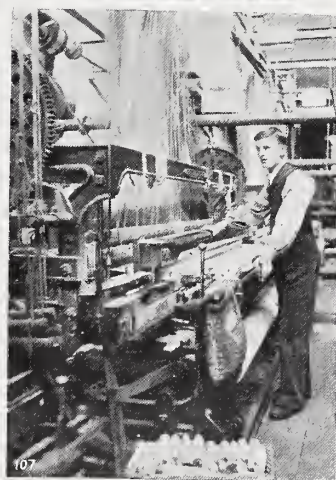
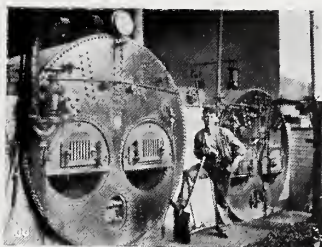






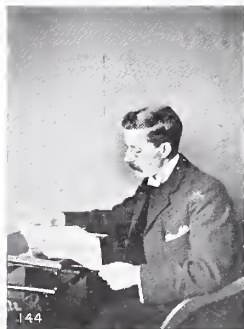
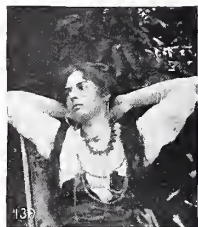


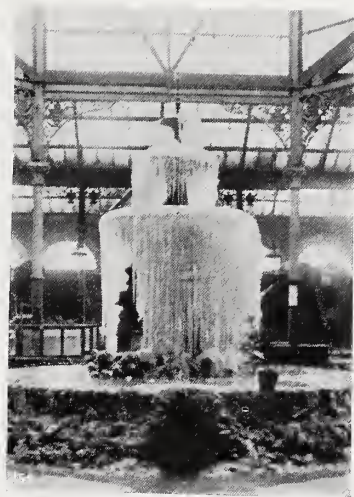


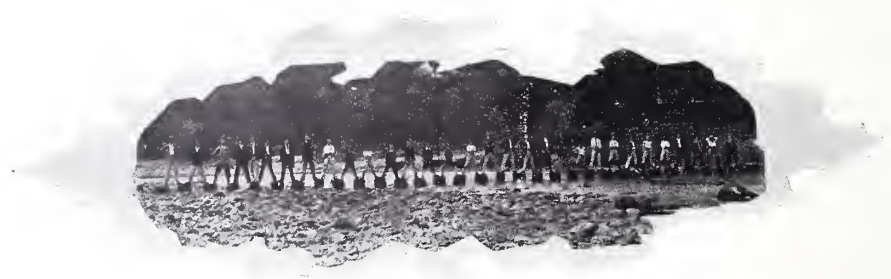












The Junior Photographer

Edited by Matthew Surface.

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No. 25.

THE HELPING HAND.

No. 15.

IF any brother (or sister) amateur who is just beginning photography would be interested in the experiences of a "five-year-old" (photographic) sister, why here they are.

were quite lost, as not then knowing any photographer to whom I could apply for aid, and *The Junior Photographer* not being at that time in existence, I had to get what help I could from books, and for a beginner this is not satisfactory.

What helped you most in getting a knowledge of photography?

Practical instruction from my



How long have you been an amateur photographer, and what led you to take up the subject?

Having always had a great admiration for pictures of all kinds, I resolved about five years ago to buy a half plate camera, and this is I think by far the best size to begin with. The first two years of my photographic career

brothers, going out with them, and watching them take and develop photographs, helped me most. At the same time, perseverance and patience are necessary for success, for as "Rome was not built in a day," neither can the amateur expect to learn at once.

What were the greatest mistakes you made before you achieved proficiency?

I believe my greatest mistakes were

Won't you tell me why, Robin?

made in developing. I used much too strong solutions, and always *under*-developed my plates.

Where, in your opinion, do most amateurs fail?

In my opinion many amateurs spoil what would otherwise be a good picture in not knowing how to develop properly. Of course I do not mean to say that all do this, but I believe it is a very common error. I think all beginners should thoroughly understand the nature of the chemicals they use, and their action on the plates.

Describe your method of preparing to

Regarding the future of photography and its best uses or applications, I think it would require a wiser head than mine to properly say. However in my humble opinion I believe that for illustrating purposes photography is particularly suitable, and also as a means of employment (professionally) for ladies. I hope the day is not far distant when we shall have a larger band of lady workers, both amateur and professional.

There may doubtless be some who hesitate about beginning photography from an idea that it is expensive and



take and taking a picture. What are the main points you give your attention to?

In taking a photograph I like plenty of time—to hurry over it always means failure. I pay a good deal of attention to foregrounds and focussing, and use a stop as large as possible to give sharpness—stopping down too much I do not believe in. Lastly, the all-important point, exposure—this I do by counting, and find it a most successful plan. Exposure meters I do not care for, and have never used.

What do you think of the future of photography?

difficult. This is a mistake—to a few perhaps it may be expensive at the start, but certainly not difficult, and a more delightful pursuit it would, I think, be hard to find, not only for one's self, but as a means of giving pleasure to others. To all hesitating ones I say: Get a camera at once, and begin what I am sure you will never regret, and none will wish you greater success than your "five-year-old" sister in Ireland,

Millicent J. Woodside.

On the Lagan. M. J. Woodside.

OUR FIELD DAY.

By the Editor and his Assistants.



THE real struggle begins," says Robinson in his new book, "after the student is capable of producing good technical work. It is here that he should recognise where the merit of the materials ends, and the power of art begins. That

this is not known is proved by results as shown in the exhibitions. Enough of processes for all practical work being known, let the photographer learn how to put his skill to the best use. The study of art will be found an absorbing pursuit, and not easily followed if the mind is being continually irritated by vexatious variations and distracting details."

As we read these words, which seemed to peculiarly apply to our own circumstances, the train was carrying us along at a rapid speed. The morning was yet young, for we had left our native heath before seven.

Last year we worked almost entirely the one district, but for this season's work we thought we would like to go further afield, at any rate for some of our field days.

As we left the train and began to walk towards our destination, the sun blazed down with great force. We felt the light was too glaring for anything but mere snap-shots.

The evening before, the sunset was a poem, but all the poetry seemed to have been lost or swept away during the night, and with such a garish light we despaired of getting any good effects, at all events until towards the end of the day. About noon the sky clouded over with dull heavy vapour which did not improve matters much,

and it was really not until about four o'clock and from thence forward to half-past seven that anything like pleasing effects of light were obtainable. Most of our exposures were made during that time.

We carried a half plate camera each, while in addition Surface had a hand camera charged with twelve plates. Eland was not with us, but away in the South taking his holiday. We set out without taking any models with us, intending to attempt as far as possible pure landscape, a subject in which hitherto we had failed to achieve any marked degree of success. Grand effects which we had seen, and would



have given anything to put on paper were beyond us, and we had consequently to leave them and take up photography on a lower plane, that of bits or little figure studies. It was not that our apparatus had been inefficient, but our ability fell below the mark, our knowledge and experience were not sufficiently great, and so it was with the intention of making a further effort to overcome our deficiencies in this respect that we chose the village of Longwick and its surrounding district for our sixth Field Day.

As a matter of fact we failed ignominiously. Only three photographs

were taken which could be assigned to that division of photography termed pure landscape, and of these only one was worth looking at, and even this which is reproduced here will be found very ordinary indeed. It is a distant view of Longwick village. As a landscape it fails, as a background for a figure study near the gate in the foreground it might have proved successful. Perhaps our failures were due also to the great heat of the day, which dulled our perceptions and also made us lazy. We received so much sunlight into our systems indeed, that had we, Röntgen-like, been placed between plates we should have produced no



feeble image by giving out the sunlight we had absorbed. But this is a digression.

The light not being congenial we spent the morning in obtaining one or two views of topographical interest, and did not reach Longwick until nearly three o'clock. It is a picturesque village with not a few old houses. Most of the inhabitants were away in the hay fields, and the long winding street was almost deserted. Chance brought a nice little subject in our way in the shape of a girl playing with a little kitten by the side of a low wall. Penlake (to whom all such subjects

particularly appeal) lost no time in making an exposure. The girl would have looked better side face. The blank wall, however, provides a nice place for an initial letter, and the print has been utilised for that purpose.

"Drinking" is quite a fluke. Surface had arranged his camera in front of the old barn, and intended asking one of the men to pose in the act of pushing a cart into its dark interior, but just as the focussing and other preparations had been completed, the two men came from within, and assumed the position shown. Calling out to them to keep still for a moment, the unexpected photograph was taken. It has but feeble pictorial merit. The dog stands stiffly, his back, the line of the road, the line of the top of the barn, and again of its roof beyond making a series of unpleasing horizontal lines. There was yet another straight line in the foreground in the front edge of the road, but this has been cut away to make the picture as presentable as possible. The chiaroscuro on the other hand, or light and shade of the picture, is fairly commendable, for the position of the drinkers in white shirt sleeves against the dark background of the interior, brings the highest light against the deepest dark, imparting thereby a relief to their figures.

Penlake was greatly enamoured with an old doorway dated 1673. He knocked at the door several times, but could get no answer, the people probably being away in the hay field, so he had to take it without the old man or woman, who would have supplied so appropriate a figure entering or emerging from the door.

The initial picture, "Drinking," the "Old Doorway," and the "Distant View of the Village" are the only four half plates out of eleven, which we deem at all worthy of reproduction. The others could only be called failures.

Penlake made a very fair attempt at a picture with two little girls at the post office, one of them holding the other up to post a letter, but he committed the unfortunate though common mistake of taking this on the top of an interior, and although the latter was very much under-exposed, yet a few

cross lines appear in the result, quite sufficient to spoil the later exposure.

"The Bridge," a quarter plate taken with the hand camera, was a very fair attempt by Surface. The foreground is excellent. The camera might to advantage have been turned a trifle more to the left so as to show more of the disappearing road in the distance.

Even at the remote village of Longwick we were not free from the "most fatal gashes on the beauty of the country," as Robinson calls them, the telegraph and telephone wires. Fortunately, in "The Bridge" the solitary specimen is remote and inconspicuous. Just at the other side of the bridge from the first point of view Surface was successful with another snapshot. This was not a fluke, it was taken after some consideration, the position being carefully chosen and the photographer waiting patiently until a suitable figure appeared. The same telegraph post which appears in the view of the bridge came out in the print of "The Milk Maid" big and bold on the right-hand side, but by trimming off about a quarter of an inch it was effectively removed. The principal lines of this picture all roughly converge towards the point of the disappearance of the road, giving the eye the impression of distance, and conveying to the mind the idea that the milk maid is walking down the road, and not merely standing to order.

As a matter of fact her feelings were not consulted. The exposure was snapped with the indicator at one-tenth of a second, on a plate of medium rapidity, and the photographer waited until the maid had reached her present position so that her white dress might be clearly outlined against the dark background of the trees.

The next illustration, "Shaking the



Carpet," was not preconsidered; it is not so successful as "The Milk Maid," and has more claim to be called a pretty little bit than a picture. Besides, the cottage shows signs of distortion caused by unduly tilting the camera.

As we returned in the train we felt a sense of failure. We had set out to

study pure landscape, but had brought back nothing in that way. "Shall we ever succeed in getting pictures like Robinson, Henneberg, Calland, and such men," we thought. These men must either have more poetry in their souls, or greater powers to select nature's best aspects and put them on to paper. We felt, however, that all we could do would be to go on reading and thinking, studying the writings of Burnet, Robinson, Emerson, plodding on and cultivating our sense of the beautiful by examining the pictures of others in the hope that by virtue of each failing teaching us a lesson, we should some day see our works hung with the elect. We were in a very serious vein, either from the heat of the day or from the sense of failure. On second thoughts perhaps it was the absence of our jocular friend Peter. Whenever we are inclined to indulge in philosophical reflections, or give vent to moralizing precepts, Peter only laughs, for he sees fun in everything. Next Field Day we shall still aim at landscape, whether with better results or with continued failure, time will show. Of one thing be sure, we shall

aim, and how we profit by mistakes, that they may be encouraged to do likewise, to become seekers for art in photography, and to love sun painting for its artistic possibilities.



THE AUTOBIOGRAPHY OF A DRY PLATE.

Communicated to Peter Eland.



WANT me to tell you about myself? Why certainly, if you'll only lift me out of this beastly crush. How can a negative relate his experiences comfortably, packed away among a dozen or two miserable photographic failures? Is it likely that any respectable half-plate could speak freely and openly with a herd of impudent little "quarters" on the top of him, scratching his film with their sharp corners and aggressively boastful as only little folks can be.

There, that is considerably better, one can stretch one's film a bit and feel the air on one's glass side. It is positively disgraceful that an intelligent negative like myself should have been treated in such an off-hand manner. I'm sure I was worth a paper bag. A lot of my relations have paper bags and comfort, and some



not seek to hide our failures, lest in doing so we should thwart the purpose of these Field Days which is to help others by showing them at what we

The Bridge. M. Surface.

The Milk Maid. M. Surface.

actually live in grooved wooden houses. But it's the way of the world, and my paper-bag relatives turn their glass on me and we don't know each other, and I suppose it's natural. But what makes me so wild is the way the quarter plates carry on, just as if they were somebody, saying that they contain exactly as much as we only on a smaller scale, and that they are greater favourites with the public. I once knew one—a common little chap—who, through no effort of his own, happened to have a good picture on him. Well, he was enlarged by some method, and the high hand with which he carried things after was most ridiculous, for he tried to pass off as an original half plate, and consequently made an ass of himself, but I hear that's the same among you humans. The "quarters" that become "halves" forget their first state and spend their lives in pretending to be "wholes."

About myself! Oh, yes. Well, the first thing I remember was lying upon a long endless band, edge to edge with numberless relations, and being carried along gently in a semi-conscious condition. Suddenly I was plunged into Egyptian darkness, and felt something hot and slimy being daubed over my face, a something which seemed to endow me with the the breath of life and make me feel warm and comfortable. Then the temperature fell down, down, down, I don't know, how many degrees below zero. Think of it, my friends, lying on your back in a naked condition without even so much as a single wrapping paper around you, and being carted through a long, dark tunnel, with iced water above and below. It was soon over however, and presently a pair of curious soft things seized me by the waist and set me up on end to dry in a decent kind of climate.

There were one or two more of us in that rack, and as we had nothing better to do we spent our time speculating upon the future. It was a comfort to feel that we were of no insignificant proportions, and that it was not our fate to travel through life along with what we term the "lower glasses," otherwise the "quarters." We were happy to have some size about us, and one very large plate next

to me began to expatiate upon the name he intended to make in the world.

"Of course," he said, "I shall be sold either to some great professional or to some enthusiastic art amateur, for no pottering Junior will dare to expose upon such an important person as I. I shall perhaps bear some magnificent piece of direct genre upon my surface, and copies from me will be hung in the Salon, or the Pall Mall, and those who know will look reverently and say 'What a lovely negative this must be.' Or perhaps I shall go into the studio of some Regent Street photographer, and have the



fair form of a popular music-hall artiste impressed upon my susceptible heart, and the dudes will pay much money for my prints and rub their hairless cheeks against my soft surface and weep for very love of me, or my original, and presently my copyright will be sold to an illustrated paper, and my half-tone will go all over England. Stand a little further off, I don't quite know if it's the thing for a twelve-ten to associate with a mere whole plate."

As he was speaking, the rack was seized and conveyed into another room, and we were taken out and laid on our backs.

"They're going to wrap us up," remarked the twelve-ten, "You'll go in a box with a dozen, I shall be with a select company of six. Of course——" At that moment I experienced a most terrible sensation, which made me howl and scream. It was like a knife cutting down the centre of my back and cracking me through and through. Then, before I knew where I was, I was lying in two separate heaps, divided in half. It was a terrible situation, but my humiliation was mitigated somewhat by hearing my boastful friend uttering groan after groan and squealing like demented bagpipes. I was happy, for I knew that they were cutting him up into half-quarters, for use in some wretched little camera of the pocket kind, and that his day dreams were at an end.

Then, at last, some attempt was made to provide me with clothes. They must have been very short of dress material, for four of us were shoved into one coat. Then the mysterious red light which had illumined my path through life till now went out, and all was darkness and smother.

For what was apparently an age this darkness continued. At first, we plates conversed, but one discovers that when four persons have been shut up in one room for some months, with no connection with the outer world, the finding of something fresh to talk about is a difficult matter. The only excitement we had was when the top fellow imagined that he was becoming fluorescent through having the beams of the sun playing on the lid of the box. We were all heartily glad when at length, after a deal of shaking, our box was once more opened, and we were taken out into a flood of brilliant red light, of a much more powerful nature than that which had attended us before.

We had been purchased by a young man who had just bought a camera, and who was dying to be afield. Our appearance apparently puzzled him. "Hang it all," he said, scratching his head, "which is the right side? The fellow said the shiney one, and I'll be bothered if they aren't both shiney!"

After a minute examination he grabbed me between his finger and

thumb. "Come on, you fellow," he remarked, "I'll trust to Providence; in you go." Then, and it please you, I had a house to myself. Not a cardboard one but a wooden erection with a spring to keep my back straight, and a good broad door to render an exit easy. But, mind you, I was not proud even though I did live in "No. 1," and had a door plate saying whether I was "at home" or not.

Those who live in new houses must necessarily put up with slight inconveniences, and I was no exception to the rule. In the first place, it smelt abominably of black varnish and new wood, and every now and then something of an intangible nature would steal across me, making me feel unpleasant and creepy. The noises outside too were distracting, for there was a good deal of giggling, and something which occasionally sounded like a smack. Finally, there was peace and quietness for a short while, and then I felt my house being slid into a groove, and then my front door rose jerkily.

Now, thought I, I shall see life. But I didn't, for I was in what appeared to be practically a dark chamber, and as to seeing anything I might just as well have been in my box. Just as I was beginning to despair of ever having any adventures at all, there came a sudden flash of the brightest light I ever had seen. My! talk about jumping out of your film—I nearly did it, I was so surprised and startled. That beam could not have been over a fortieth of a second in duration, but it left an indelible impression on my mind. I saw everything, as it were, in that fortieth. I saw first of all the bright blue sky, and an almost brighter blue river with great green trees on its banks and sedges rustling in the sunshine-laden breeze. I saw the velvety turf sprinkled with tiny white daisies and forget-me-nots, and beyond all the purple hills fading away in the distance. But above all, I saw a something in a sort of pinky wrapping paper which was moved by other agencies than the breeze, and stood apart from the rest of the inanimate objects, giving me a sense of pleasure through its prettiness. It was different from the man who had

placed me in the slide, different from anything I had seen at the works where I was born. "It must be the sort of thing the twelve-ten talked about," I mused, "a music-hallartiste."

But I hadn't much time for musing. Down came my door, and the next thing I remember was being out in that red light again and laid upon my back once more in a sort of pot ditch. And then—how can I describe what happened? I was doused with an abominable liquid, the like of which I never want to taste again. Heugh! the filthy stuff seemed to tear my inside out and play the very dickens with my vitals, getting between my glass and my film and causing a nasty spotty eruption all over my face. I could feel that I was being "brought up" too rapidly by some nasty, strong developer of the long-named species. I tried to yell out to the young fool who had the business in hand to apply "restrainer," but it seemed to produce no impression upon him. I was being ruined for life, while those two stupids (for the thing in the pinky wrapper was there as well) were smiling and saying how beautifully I was coming up. Presently the man remarked he thought I must be done enough. Done enough! I should think so. They put me into a nice acid bath, which calmed me considerably, but it was all over. I was weak, and wan and fogged, and when they put me to wash, I hadn't strength enough left to hold my film to my glass, and so I frilled. I, who might have been made the support for a picture by Robinson, done to death by a couple of bungling Juniors.

They tried to print me though, by all sorts of processes, but I was savage and refused to "come out right." At last they wearied of me and left me undisturbed in the bottom of an empty plate box, alone with my bitter thoughts. But presently, I was joined by others of my kind, in various stages of technical affliction, and we rubbed our films together in melancholy comradeship. Singularly enough, they all bore traces of the thing in the pinky wrapper upon their surfaces, in all sorts of attitudes and in all sorts of places. I began to think that pink wrapper must be the evil spirit of the plate tribe, who went about

seeking the plates she might devour. One day, however, the man opened our box, and showed us to a friend. At last he grasped me by the waist.

"Hollo," he said, "why here's my first negative. I took up photography the same time I took up matrimony, and here is my initial attempt. It's Dora, taken the second day of our honeymoon."

The thing in the pink wrapping paper, of whom there were so many duplicates, was his wife!

THE ENGLISH LAKES.

HOLIDAY TOUR COMPETITION.

Second Prize.

N. D. F. Pearce.



WHEN I first saw this event announced in the programme of competitions, I made a mental note of a certain bit of country which would or ought to yield any quantity of good pictures, and determined to spend a week there and see if I could not secure some. But man proposes and, in this case, some one else disposed. It took the form of an invitation to spend a month in the Lake District, and I should like to know who could want a better holiday than that?

We were a party of eight, but I was the only photographer, so I fear that my impedimenta were not always acceptable.

The Lakes were quite an unknown quantity to me, so I determined not to be "left" as regarded apparatus or plates. I had a whole plate camera and adapted it to carry the reversing-back and slides of a half plate. I also had a hand camera, which was not a success, and I should have been better without it. I took two single lenses and a R. R., and the H. C. lens served as a W. A., so I was able (by dividing the R. R. combinations) to use a length of focus varying from about 19 to 6 ins. Practically the longer focus lenses did most of the work, and I think 19 in. on a whole plate gives a tolerably fair representation of mountain scenery. For plates I had isochromatic

exclusively, and often used a yellow screen when there were good clouds about. Developing tackle I did not take; I could not have used it even if I had done so, as the accommodation was somewhat limited *and* it was never dark till about 11 p.m., as we were there in June and could read the newspaper at an open window till 10 p.m. So it was as well I had settled to bring my exposures home to develop, though it meant a lot of work, as they got fairly well mixed before all were finished.

So much in general, now for particulars. Half of our party started from Cambridge, and picked up the others at Crewe. This was the middle

fully fine. I suppose that I ought not to have taken a shot up the river, but it was too tempting, and nobody was about so early! and it turned out a beauty.

Our next proceeding was to bespeak a boat on Derwentwater for a week. Whether it was because I saw Derwentwater first, or because it really is the prettiest I don't know, but I found none of the other lakes half so fascinating, and was never tired of photographing on it.

The country and light were so different from any I had ever known, that I felt to be working almost in the dark, and was glad to find afterwards that I had, at any rate, *some* good negatives of Derwentwater.



of June, and the journey to Keswick—where we had secured rooms—was terribly long, hot and crowded. (Most of our long journeys, I may remark, fell on a Saturday, and the trains were always desperately full.) However it came to an end at last, and we found our way to our lodgings, close to the river Greta, which runs through Keswick, and looking out over Skiddaw. There was a lovely sunset, so I hurriedly unpacked and ran down to the river to get a shot at it. I rather under-exposed, but the picture is passable.

Next day, Sunday, was still beauti-

From the first I tried to avoid taking the stereotyped views which could be bought in Keswick—very good though many of them were—but this was not always easy, as many of the bits I wanted most were those which everybody photographed.

There are some lovely pictures to be got at the Lodore end of the lake, and I think that the mountains there group themselves better than anywhere else. With a boat and a few figures in the foreground it is difficult to say from what point of view a picture could not be made. There are some specially nice bits to be got by climbing the Shepherd's Crag (I think it is called)

behind the hotel, looking back over the lake through the birches—one in particular looking down High Lodore—and difficult enough I found them to render satisfactorily. The Lodore Fall itself was nothing, for we had no rain all the time, and could walk up it dry-shod; but by following the course of the stream as far as the tarn at Watendlath, some charming views can be got. Watendlath itself is most picturesque; there is a delightful old bridge and the tarn is simply lovely. By going on past it and turning to the right, you can get down to the Borrowdale road and come home past a well known view on the Derwent (the Borrowdale birches) and there have a shot at the curious twin-bridges of Grange. This makes a short, delightful excursion, and there is a beautiful view over the Seathwaite and Rosthwaite valleys—but it is a stiff pull on a hot day with a whole plate camera! No doubt it is excellent training, still those hills *were* hot!

Opposite the Lodore Hotel there is an old lead mine, and near it are some bays and wooded promontories, which afford lots of choice bits. We spent days in exploring this part of the lake, generally taking the camera (which is more portable in a boat), and between this and two excursions to Watendlath the first week soon slipped away.

We now felt we must see a little more of the country around us, so the following week we went several long drives. This was all very well for *seeing*, but not equally good for photographing, for naturally a coach does not stop to let you get down for such a purpose.

We went, as I suppose everybody does, by the Honister Pass to Buttermere and Crummock Water. During our halt at Crummock I managed to

secure a few views of the lake, but it was not a very good day and I was rather hurried—and negatives somehow always show it! It was a matter of much regret to me that I did not get a shot at Honister Pass itself, up which I could have easily carried the camera, instead of leaving it in the coach. That is one of the disadvantages of a new country, one does not know what is coming.

Another day we drove to Ambleside,



passing Rydal Water, which so fascinated me that when we reached Ambleside, I decided to walk back and have some shots there in preference to spending an hour or two on Windermere. Thus I missed seeing this, the biggest of the lakes, for we never went to Ambleside again. However I got some nice negatives of Rydal, and might have had some better ones if I had only had time to walk a little further

on. There was a gipsy encampment at the foot of the lake which was most picturesque, and would have afforded plenty of food for the camera, but I did not get so far.

Then we had a drive past Mell Fell to Patterdale, and went down Ullswater on a little steamer. Ullswater was charming, but I had only my wretched little hand camera with me, so did not get anything worth printing from.

We ought, I suppose, to have done a great deal more climbing than we did. Let me confess it with shame, we none of us attempted Skiddaw! It was staring us in the face all day from

very rough trip. They had a pony between them and I found it very useful to hang a camera on. The hand camera again, and not one of the dozen negatives was worth its weight in glass! That is the worst of not developing on tour. I did develop two or three hand-camera negatives, and they turned out very fair, anything but a sample of the other horrors. I took the same hand camera to Bournemouth and it worked all right there—why it played such tricks with me at the lakes, I cannot to this hour imagine.

Styhead Tarn is delightful, but we did not get much of a view of Scafell, it was too misty. Perhaps the mist



our lodgings, but we were told that the view from Latrigg was just as good or better. I am sorry to say none of us are in a position to verify or disprove the comparison. Certainly there is a very fine panorama of the lake to be seen from Latrigg, as also from the Castle Hill just behind Keswick. I had a shot or two from Latrigg, and they prove that a fine panorama does not necessarily make a good picture. Well, I knew that before!

Two of the ladies of our party and myself were enterprising enough to go over the Styhead Pass to Wastdale, a

got into the camera—the negatives look like it.

The coach to Ambleside drops you at Wythburn if you want to go up Helvellyn, and this we decided to do. It was an ill resolve. To begin with, it was one of the few doubtful days we had, and one of our party too was not a good walker, or at any rate mountain climber. However we started, and went up that mountain, slowly for the sake of the weaker vessel. About half way up, as I suppose, the mist, which had been pretty thick all along, suddenly got much thicker, then it began to rain. We held a council of war, and decided we *must* get to the top. We had done the

stiffest part of the climb, as it turned out, and had a good path to follow; we followed it and at last reached the cairn. *When*, I decline to say; it was not a record performance. There we found seven or eight fellow-sufferers, and fraternized with them. We ran round and round the cairn to get warm. By this time it was hailing as well as raining and not one of us had a dry thread on. Nothing whatever was visible but precipices going off into mist, and a monument to someone who fell off one of those precipices and was killed. It was not cheering, so we gave up the view and ran down to the "Nag's Head." There the hostess,

only people on the lake, which was utterly desolate—more so than Westwater, if possible. The boat leaked abnormally, so we found out the worst cracks and stopped them up with bits of paper. Rowing a heavy boat on a stormy lake, even if made water-tight with paper, is not unmixed bliss, especially with the evil device of "pin-oars," wherewith no Christian can "feather." I got no good negatives that day, but I *did* drop one of my slides into the lake and so lost it for ever.

We made trips by train to Cocker-mouth Castle, where good work might be done, and to Carlisle. Carlisle



praise be to her, provided us with changes of raiment and a good tea, and we had a jolly good time, finally driving back in our borrowed clothes to Keswick—rather scandalising the other people on the coach, I fancy. Now I had my hand camera with me that day and I took a snap-shot of the group at the summit. It was misty—raining—hailing—yet the snap-shot turned out fairly well.

We had a day's boating on Bassenthwaite, the next lake to Derwentwater. It was a rough, gusty, cloudy day, with the wind changing every ten minutes. We seemed to be the

only people on the lake, which was utterly desolate—more so than Westwater, if possible. The boat leaked abnormally, so we found out the worst cracks and stopped them up with bits of paper. Rowing a heavy boat on a stormy lake, even if made water-tight with paper, is not unmixed bliss, especially with the evil device of "pin-oars," wherewith no Christian can "feather." I got no good negatives that day, but I *did* drop one of my slides into the lake and so lost it for ever.

Except the pencil factories there is nothing very much to photograph in Keswick itself. I tried one or two exposures on Hogarth's pencil factory, but these interiors with figures at work

are frightfully unsatisfactory to deal with especially on a mere chance visit. There is a quaint town hall or market place, but it does not make much of a picture; there is one glimpse of it, however, between some buildings across the Greta, which is rather pleasing. Following the Greta down towards Portinscale, there are some charming river views to be got, and I should think by going in the opposite direction it would be the same, but this I did not do.

We spent our last few days chiefly

The results were not commensurate with the labour expended; I got some fairly good results, but not so good as I might have bought, and, of course, the subjects were, so to speak, "stock ones." The light was not nearly so actinic, I suppose, as at the Lakes, also the streets are decidedly narrow, and the place was pretty crowded. I only wonder the police did not request me and my camera to "move on." They must have been sorely tempted to do so at times.

There are only two possible views of



on Derwentwater, and reluctant were we to leave it. However, even holidays come to an end, and we had to plan our return journey. We stayed a day or two with some friends in Yorkshire on our way home, and spent an afternoon on a Yorkshire moor—another new experience.

Our next move was on to Chester. Of course, the great glory of Chester is the Rows, and I spent a lot of time and plates trying to photograph them.

Conway Castle.

the Cathedral, which is dreadfully shut in.

We went up the Dee to Eaton Hall, and some of our party went to Hawarden, and then we were ready for our next move, which was to Bangor. Rather a long way round to Cambridge, perhaps, but being so near North Wales, and the exchequer not being quite exhausted, it seemed a pity not to see it.

We had all too short a time at Bangor, not that there is so very much to do in the town itself, though

I went down and got some good shots at the shipping at anchor. During one of these excursions, I had fifty-four children round me, and got my shot without including one of them! But it is such a capital centre for excursions. We had two days, one of which we spent in going up Snowdon, and the other in going to Conway.

We did Snowdon in much comfort, my lady companion having a quite unnecessary pony which served admirably, as before, to hang a camera on. We went up from Llanberis, and came down by Llyn Llyddau, driving back to Llanberis. It was very misty on the top, but the mist kept rolling up and clearing away by glimpses, and the view was something to be remembered! I got several nice negatives, one with a rather wide angle lens, showing the tremendous drop into Llyn Llyddau; another of the rocky ridge running towards Rhyddhu, and another from that ridge. The cogwheel railway seemed to be making good progress up the mountain, but did not look inviting for people with weak nerves. The accident which befel it since these lines were written will be fresh in my readers' memory. However, I dare say it will be well patronised next summer. I should have liked to expose a few more plates on Llanberis, but had none to spare. It was a long day's walk, but we were in good training (after Helvellyn) and I fancy the way we raced down to Llyn Llyddau rather amazed our guide and pony.

As to Conway, the oft-photographed—well, it was new to me, and makes a picture wherever you take it from. Then why not take it? There were three of the fraternity at one point, just across the suspension bridge (to my thinking the worst view of the lot). I got a good negative and trust they did also. Then there is a charming view from just beyond the little quay, and another off the Custom House Quay (of the town and foreshore, not the castle), and another with some barges in the foreground, on the other side of the water. Plas Mawr I did not attempt; it is in a very cramped position, and involves the widest of angles and consequent

distention of perspective. There is a very nice old room in a certain inn at the foot of the street where Plas Mawr stands, a room with massive oak cross beams and a date, 1400, carved on one—not carved in 1400 though, I fancy—but this does not make much of a picture either.

From Bangor it is a straight run, though a long one, to Bletchley, and thence to Cambridge, and so our party separated and our holiday tour ended.

On the whole I had fairly good success, but was a little divided between securing records of places and making pictures. The yellow screen and isochromatic plates proved very useful in securing sky effects in a great number of instances. I found myself pledged to make about twenty dozen prints from my negatives, and am proud to say I fulfilled every promise.

*. It has only been possible to reproduce a few out of the many prints sent in by Mr. Pearce, and in justice to him it must be said that they are all excellent, and it was a most difficult task to decide which should be selected.

SINGLE OR COMBINED TOURING.

H. J. L. J. Massé.



AS the holiday time comes round once more, one finds advertisements in some of the papers, wherein an advertiser seeks a companion for a jaunt to last for a week, ten days, or a fortnight on the continent or elsewhere. The advertiser often states that he is going on his bi- (or tri-) cycle, and occasionally if the proposed trip be of a photographic nature is obliging enough to mention that half plate is the size of plate that he affects.

Now these advertisements always set one thinking and several questions naturally arise.

Is the companionship thus obtained by advertisement likely to be desirable? On the face of it one would be inclined to answer "No." As the question in *Punch* "Is life worth living?" had for answer the clever reply "It depends upon the liver,"

so here the desirability of the companionship depends upon the companion.

The advertiser may be a most estimable person in every way and he may have most excellent references. The advertisee may be in every respect as estimable or perhaps more so, but the expectation that two utter strangers, with no common interests in life beyond the possession of bicycles, cameras, or both, are going to spend a more pleasant time together than either could spend alone, is one that seems to court disappointment.

One of them may be a smoker, or a scorcher, and the other may not, and there are one hundred and one, perhaps a thousand and one, little points of difference, which, though in themselves trifles and nothing more, when encountered in a travelling companion to whom one is more or less tied, become exaggerated in effect, and seem twice as unpleasant as they, as a matter of fact, are or would be to two persons differently situated.

Man is by nature more or less gregarious, and it is this instinct that leads him to seek for a companion even in his holiday jaunts, and this being so, the question arises could the required companionship be obtained in any better way than by advertisement. The intending tourist must from his knowledge of himself answer this for himself, but if advertising be the chosen means, for the sake of both himself and his prospective companion, let there be the safeguard hinted at by the words "references given and required."

Of course, a personal recommendation from a responsible person is always something, but without the interchange of such the trip had better be abandoned.

Two friends or two persons who think themselves friends, might in a fortnight's trip abroad find that a club acquaintanceship is a very different thing from the closer intimacy upon which they have embarked, and the friendship might be very much modified in consequence, if not shaken considerably.

It seems as well to point out that the essential points in such a companionship are: 1. The two travellers

must be of *equal* standing, and preferably of *equal* education, and of *equal* means. Prince and pauper, or a similar combination will not do at all. 2. Tastes if not similar should be complementary rather than antagonistic. But tastes differ and the world would not contain the pages that could be written on the matter. 3. Amusements—well, they must not clash. 4. Political views and the discussion of religious questions had better be tabooed or postponed till the trip is finished. 5. To prevent jealousies, both cameras—if the trip makers are camera men—should be of the same size and capacity. 6. It must not be supposed that in such a trip either member is likely to know the language of the country so well as to be taken for a native, and therefore it would be better if both were equally proficient, or the reverse, as linguists. 7. As cyclists, both must be steady roadsters or scorchers, no half-way measures will be possible. 8. As camera men both should be medallists, or else beginners. Equality in every respect is the one thing that will make the trip anything but a fiasco. It may be thought that this equality is insisted upon too strongly, but it is advice which in its essence is sound.

After the trip is over, it will be well for both to extend the motto *de mortuis nil nisi bonum* to the many little incidents that may have happened *en route*. The temptation is strong for a (so-called) funny man to repeat to admiring audiences what A said at such and such a place, and so on, but the reminiscences of the trip are sacro-sanct in that respect, and should only be communicated to others when both the travellers are present. In this way exaggeration, the parent of strife, may be nipped in the bud.

To those about to tour it is best to say, look before you leap. Do not rush wildly into print and try to get a companion by advertising, but try first, if you must have a companion, to find a congenial and tried friend; if not, go alone. You will then be independent in every respect; you can go where you like, stay and loiter as long as you like, in fact take as your motto *fais ce que voudras advienne que pourra*.

Our Editor's Corner.

Correspondents are asked to write on one side of the paper only, and to put communications on different subjects on separate pieces of paper. If a reply is needed in the forthcoming issue letters must be received on or before the 25th of each month. The Editor will answer to the best of his ability any enquiries on matters photographic by post, if a stamped addressed envelope be enclosed; but every question asked must be accompanied by the Editorial coupon cut from the advertising columns of the current issue.—One coupon, one question. Address—The Editor of *The Junior Photographer*, The Country Press, Bradford.

The Junior Photographer is two years old to-day. Its birthday is celebrated by a suit of new clothes. Just as a youngster would run from one to another inviting opinion, so we venture to say to you, readers, how do you like us in our new dress?

* *

Our Critical Column, Survey, Laboratory, and a portion of Answers to Correspondents are unavoidably left over until next month.

* *

The announcements of forthcoming competitions are numerous this month, and we invite particular attention to them. They are the outcome of considerable thought, and it has been our endeavour to arrange so that the beginner and the more advanced photographer may take part in them. There are, in fact, all sorts of opportunities for all sorts of photographers, and we hope they will be supported, because it is extremely desirable that work with an object should be undertaken, for there is a large element of cultivation in it, and pleasure in the carrying out, even if the competitor is not successful in pulling off the first prize.

* *

We hear all sorts of rumours about people giving up photography and taking to cycling. Photographic dealers say their trade is suffering in consequence. Doubtless there is some truth in the statement, but so far as *The Junior Photographer* is concerned, the cycling boom has had no deleterious effect whatever, and instead of a decreasing sale, which one might have expected to be the case under the circumstances, we are still slowly but surely growing. We are glad of this, not only for the sake of our pockets, but we like to think that when a man takes up a hobby, he does so with a certain amount of seriousness, not like a child to toss one plaything aside directly a new one is offered. If only photographers would, when they have passed through the rudimentary and mechanical details necessary at first in acquiring the knowledge of manipulation, turn their attention then to the higher fields, to the realm of pictorial photography, they would find an enlarged sphere for their labours, with fascination enough to gratify their craving for novelty.

If anyone likes to contribute a Pictorial Outing, got up in a similar fashion to the one we have done, which occupies the last page this month, we shall be pleased to utilize it if suitable. Intending contributors should note that the photographs should be pasted on a sheet of cardboard exactly four times the size of a page in *The Junior*, and the writing should be correspondingly large, so that when reduced it will be easily legible.

* *

We ought to particularly mention the new comer in "The Popular Photographic Series." As a lucid lecturer on the x rays, Mr. Arthur Thornton occupies a worthy position, and his little book is no less clear and concise than his deliveries from the platform. He commences by describing the vibration of sound, of ether, of light and electricity, leading up to the discovery of the x rays, and finally describing the photographic methods and recording the results, pointing out the uses of radiography, and giving a summary of the latest theories in regard to the nature of this strange phenomenon. The book is freely illustrated with diagrams, and has several first-rate photographic reproductions from actual radiographs, the frontispiece being a picture of a boy's foot showing the nails in his boot and the bullet in the back of his leg.

* *

Just a line to call your attention to the collection of Japanese photographs which is to be reproduced in the September *Practical Photographer*. *Photography and Photographers in Japan* is the title of this special issue, and no doubt great interest will be attached to the work of such an artistic race in so artistic a subject.

* *

And now we must thank all who have helped to make the Salon a success. We do not just mean those whose work has been reproduced or who have had their names mentioned, for they are decidedly in the minority. We want to thank all those hundreds who by contributing have provided us with such an infinite variety to select from and so keep up the high standard of the exhibition. We know there must have been a great deal of disappointment experienced during the past few days, when subscribers have found that they have not been hung, while other pictures apparently no better than their own have found a place of honour. Still, things like this must always occur in an open competition, and some are sure to get left out in the cold. We are sorry for this class, but we hope that their failure in this instance will not deter them from trying again. They should take courage from the fact that

among this year's successful exhibitors the names of quite a number appear who were crowded out last year, or whose technique was then not up to the required standard. Why should those, then, who have lost this time, not occupy a place on the "walls" of the Salon next year?

The Junior Salon.

The second Junior Salon is an accomplished fact, and to say that we are highly delighted with the result is to put things mildly. Last year we had a large number of prints sent in, but now the record has been completely broken, and what the Salon will be in the coming by and by we can hardly imagine. The prints were of a very high standard of technical excellence taking them all round, but although the artistic average was also high, it must be admitted that no particularly striking composition has been submitted. The following is the exact number of prints sent in for each class. Landscape 802. Genre and Figure Studies 192. Architecture 287. Hand Camera 240. At Home Portraiture 188. Animals and Birds 212. Trades Portrayed by Photography 64. Unique Photographs 38. Instantaneous 90. With regard to Landscape some most charming pictures came to hand, and the technique in this division left nothing to be desired. Architecture coming next in the matter of numbers was also a satisfactory class. At Home Portraiture was not quite what it ought to have been. Apparently few Juniors follow up this branch of the art with sufficient care to turn out really good results. The Hand Camera class was well patronized, and some of the pictures were deserving of a good meed of praise, but most were rather commonplace. The Animals and Birds class, like At Home Portraiture, was not quite up to the average, and although it was fairly well patronized, difficulty was experienced in making up a good page. Singularly enough the division set aside for Trades Portrayed by Photography was the most troublesome to arrange for the simple reason, so many excellent pictures were submitted that the sorting out for reproduction resolved itself almost entirely into the considerations of suitability of size. This class last year was a very poor one, but this time it is certainly one of the most interesting and novel features of the exhibition. The Unique photographs and the Instantaneous ones were the poorest in the whole batch, and it was quite a task to make up even a single page from the two. The twenty-four reproductions on art paper will be sent to the certificate winners in due course.

CATALOGUE OF PICTURES.

Certificates have been awarded to those marked with an asterisk.

Those marked † are "on the line."

The frontispiece by Mr. Matthew Surface, and the tailpiece from a photograph by Mr. R. Stockdale, 24, Mount Preston, Leeds.

Landscape.

- 1 "On the Avon." Miss Mabel Tricehurst, Winstowe, St. Leonards-on-Sea.
- 2 "Before Sunset." Rev. F. De Lisle, Whitwell, Chesterfield.
- 3 "The Monkey Tank, Aligarh." Mr. F. Froom, Tundla, E.I.R., India.
- 4 "A Highland River." Mrs. Hunt, Langwell Lodge, Lairg, Rossshire, N.B.
- †5 "On the Hillside." Mr. Charles Levy, Boundstone Lodge, near Farnham, Surrey.
- 6 "The Old Church." Mr. Edgar Brightman, 61, Redmond Road, Bristol.
- 7 "Loch Doule." Mr. D. D. Munro, Glencarron, Achnasheen, N.B.
- 8 "A Quiet Road." Mr. S. W. Rodgers, Hill Brow, Palace Road, Streatham Hill, London, S.W.
- 9 "A Quiet Corner in Arden." Mr. H. Rennie Park Hill, Moseley.
- 10 "By the Falls, Forge Valley." Miss May Rhodes, Kirkgate, Thirsk.
- 11 "Passing the Sunny Hours Away." Mr. J. Pullan, Oundle, Norths.
- †12 "The Herring Boats, Early Morning." Mr. J. Tims, Cleve Cottage, Chesington Road, Ewell, Surrey.
- 13 "Ploughing." Mr. Fred Eyles, 25, Hill Street, Berkeley Square, London, W.
- 14 "Signs of Spring." Mr. Ward Muir, 4, Victoria Road, Waterloo, Liverpool.
- 15 "The Bridge." Mr. A. R. H. Jackson, 41, St. Domingo Vale, Everton, Liverpool.
- 16 "Lowestoft Harbour." Mr. T. A. Sherriff, 202, Amherst Road, Hackney.
- 17 "Evening by the River." Mr. A. H. Evans, 8, Walpole Street, Wolverhampton.
- 18 "Fishing." Miss White Cooper, 49, Cornwall Gardens, Queen's Gate, London.
- 19 "Hampstead." Mr. H. N. Lowry, 28, St. Lawrence Road, N. Kensington, W.
- 20 "A Country Mill." Rev. B. Holland, Spaldwick, Huntingdon.
- 21 "A Whitby Harbour." Mr. C. R. Barham, Bond Road, Barnsley.
- 22 "By the River." Mr. E. McCall, Dunida, Banbridge, Co. Down, Ireland.
- 23 "The Heart of the Forest." Mr. J. B. Harrison, The Heriots, Droitwich.
- 24 "Peel Harbour." Mr. H. Woodley, 8, Oxford Road, Waterloo, Liverpool.
- 25 "Wind and Tide." Mr. H. Barber, Eversley, Hoylake, Cheshire.
- 26 "In the Meadows." Mr. W. R. Brightman, Lyndale, 61, Redmond Road, Bristol.
- 27 "A Woodland Spring." Mr. W. J. Hornsby, 1, Link Street, Homerton, London, N.E.

- 28 "On the Hillside." Miss Fleming, The Poplars, Aberlady, Longniddry.
- 29 "Across the Fields." Mr. O. Ray, Brighton Road, Surbiton, Surrey.
- 30 "Wind-swept Trees." Mr. A. H. Robinson, Hackness, Scarborough.
- 31 "A Country Lane." Mr. David Smith, 93, Hawkhill, Dundee.
- 32 "A Peaceful Glen." Mr. R. Stockdale, 24, Mount Preston, Leeds.
- 33 "A Corner of Windermere." Mr. H. B. Bradley, 143, Ashton New Road, Beswick, Manchester.
- 34 "Marshy Meadows." Mr. J. W. Lethbridge, George Street, Wellingborough.
- 35 "Leafless." Mr. W. R. Irwin, 3, Harold Terrace, Leeds.
- 36 "Homeward." Mr. T. Berry, 81, Chorley Street, Bury.
- 37 "Early Spring." Mr. A. G. Bolton, Devonla, Lordship Lane, Forest Hill, London.
- *38 "A Summer Evening." Miss H. Phillips, Lynwood, Colwyn Bay.
- 60 "Music." Miss G. Crozier, 9, Elgin Avenue, Westbourne Park, W.
- 61 "Just a little smile, please." Mr. Thos. Francis, junior, London House, Mitcham.
- 62 "The Patient." Mr. G. O. Lewis, 110, Friern Road, Dulwich.
- 63 "Home Portraiture." Miss Fleming, The Poplars, Aberlady, N.B.
- 64 "The Geography Lesson." Mr. D. Erskine, 178, Kenmure Street, Pollok-shields, Glasgow.
- 65 "The Broken Engine." Miss Edith A. Nicholson, Chester Lodge, Sandown, Isle of Wight.

Architecture.

- 66 "Lady Chapel, Winchester Cathedral." Mr. F. K. Taylor, 16, Arodene Road, Brixton Hill, London, S.W.
- 67 "Change and Decay." Mr. J. W. Lethbridge, George Street, Wellingborough.
- 68 "Smithills Hall." Mr. J. Sharples, 120, Markland Hill Lane, Heaton, near Bolton.
- 69 "A Saxon Mill." Mr. S. Foster, Hillcrest, Bishop Auckland.
- 70 "Kits Coty House." Mr. C. F. Mangelsdorff, 6, Bridge Terrace, Maidstone.
- 71 "Butchery Lane, Canterbury." Mr. Chas. Nixon, 48, Calvert Road, Greenwich, S.E.
- 72 "San Remo." Miss Edith L. Willis, Southwell Lodge, Ipswich Road, Norwich.
- 73 "Norman Doorway, Barfreston Church." Mr. S. W. Harvey, Watling House, Canterbury.
- 74 "Hotel de Valois, Caen." Mr. J. Bulbeck, 22, Sussex Street, Pimlico, London.
- 75 "Interior of Llanaber Church." Mr. E. W. Wheelwright, The Oaklands, Warley, Oldbury, near Birmingham.
- 76 "Whitby Abbey." Mr. Sydney Dale, 20, Meadow Lane, Loughborough.
- 77 "Canterbury Cathedral." Mr. S. W. Harvey, Watling House, Canterbury.
- 78 "Moreton Old Hall." Mr Thos Barrett, 76, Pownall Street, Macclesfield.
- 79 "Lamington House." Messrs. J. & H. F. Christie, 13, Westercraigs, Dennistoun, Glasgow.
- *80 "A Street in Winter." Mr. J. E. Craven, 32, Sewell's Walk, Lincoln.
- 81 "Hawarden Castle." Miss L. Pendlebury, 45, Talbot Street, Southport.
- 82 "Sun Dial, Knowsley." Mr. J. A. Huntington, Prince's Park, Liverpool, S.
- 83 "Porch of St. Stephen's, Bristol." Mr. H. S. Pockson, 12, Clare Road, Cotham, Bristol.
- Hand-Camera Work.**
- 84 "The City of Bristol." Mr. Edgar Brightman, 61, Redland Road, Bristol.
- 85 "Flower Market, Brussels." Mr. A. W. Heybourn, Bush Hill Park, Enfield, N.
- 86 "Babbicombe Bay." Mr. H. W. Hill, 75, Rectory Grove, Clapham, S.W.

Genre Class.

- 39 "Autumn." Miss Edith A. Nicholson, Chester Lodge, Sandown, Isle of Wight.
- †40 "In Trouble." Mr. B. A. A. Bellingham, 51, Colne Road, Burnley.
- †41 "Playing Truant." Mr. J. W. Gadsby, Plume Street, Nechells, Birmingham.
- 42 "Helping Granny." Mr. A. E. Cowling, 3, Chaloner Terrace, W., South Shields.
- 43 "An Old Hand." Mr. John Ritchie, 69, Duff Street, Macduff.
- 44 "At the Spring." Miss H. Phillips, Lynwood, Colwyn Bay.
- 45 "Homeward Bound." Mr. S. Whiteman, 8, Camberwell Road, London, S.E.
- 46 "The Shepherd." Mr. E. Everett, Markgate, Dunstable.
- 47 "Springtime." Mr. J. Tims, Cleve Cottage, Chessington Road, Ewell, Surrey.
- 48 "Washing Day." Mr. M. A. Holding, 79, Roe Lane, Sheffield.
- *49 "The Song of the Shirt." Mr. A. W. Cooper, 3, Stanley Terrace, Preston.
- 50 "The Seaweed Gatherer." Mrs. Deane, Fairfields, Fareham, Hants.
- 51 "Keeping House." Mr. P. Soutar, 48, Lupton Street, Bradford.
- 52 "Yes or No." Mr. A. E. Bartlett, 3, Ainslie's Belvedere, Bath.
- †53 "Among the Corn." Mrs. Hebden, 2, Cutcliffe Grove, Bedford.
- 54 "That's You." Mr. J. Pullan, Oundle, Norths.
- 55 "Hide and Seek." Mr. J. E. Craven, 32, Sewell's Walk, Lincoln.
- 56 "A Fair Fisher." Bronze, 21, Inglewood Road, Sparkhill, Birmingham.
- 57 "A Welsh Fishwoman." Mr. R. F. Prideaux, St. Saviour's Vicarage, Hampton Road, Bristol.
- 58 "The Postman." Mr. A. Wright, West Street, Oundle.
- 59 "Toning the Results." Mr. F. Beach, 28, St. Mary's Street, Monmouth.

- 87 "Loading up." Mr. Alf. Bedding, 33, Aldebert Terrace, Albert Square, S.W.
 88 "A Spring Morning." Mr. A. O. Northfield, Elm Cottage, Holly Walk, Enfield.
 89 "The Diver." Mr. A. T. Jones, Tregleath, Newport, Monmouthshire.
 90 "A Famous London Corner." Mr. W. L. F. Wastell, South Woodford, Essex.
 91 "The Fishing Season." Mr. Sydney Dale, 20, Meadow Lane, Loughborough.
 92 "Manning the Lifeboat." Mr. Edward Cooper, Glenthorne, St. Anne's-on-the-Sea.
 93 "Eyes Right." Mr. J. H. Bee, 5, St. Leonard's Road, Hull.
 *94 "Low Tide." Mr. J. G. Wood, 18, Queen's Terrace, Southampton.
 95 "Curiosity." Mr. W. S. Crocket, Newlands House, London Road, Glasgow.
 96 "On Sentry Go." Mr. H. D. Ledward, Winton Road, Bowdon, Cheshire.
 97 "Setting Sail." Mr. T. W. Pearson, 84, Union Street, Middlesbrough.
 98 "Being Tugged into Port." Mr. W. R. Brightman, Lyndale, 61, Redland Road, Bristol.
- 111 "Sky-sign Repairers." Mr. F. G. Catchpole, Russell House, Ipswich.
 112 "Sewer Laying." Mr. H. Lupton, jun., Gilbert Villas, Cemetery Road, Great Malvern.
 113 "The Gardener." Mr. E. Wormald, 28, St. Luke's Road, Beeston Hill, Leeds.
 114 "Loading Sand." Messrs. J. & H. F. Christie, 13, Westercraigs, Dennistoun, Glasgow.
 115 "Brick Making." Mr. E. Nuttall, Spring Cottage, Moses Gate, near Bolton.
 *116 "The Cobbler." Mr. Thomas Francis, jun., London House, Mitcham.
 117 "The Baker." Rev. R. A. Morris, Salcombe, Kingsbridge.
 118 "Railway Guard." Mr. John Cummings, Alloa.
 119 "The Sweeps." Mr. E. W. Taylor, 20, South Parade, Cleckheaton.
 120 "Rope Making." Mr. Jas. S. Foreman, Burmah Cottage, Broughty Ferry, N.B.
 121 "Card-cutting." Mr. J. W. Hudson, Grey Stone House, Adwalton.

Animals.

- 122 "Pompey." Miss H. Phillips, Lynwood, Colwyn Bay.
 123 "Non-Subscribers to *The Junior*." Mr. Thos. Francis, jun., London House, Mitcham.
 *124 "A Study of Cows." Mr. A. F. Neale, Sidbury, Worcester.
 125 "Prayer Time." Miss Mortlock, Fir Cottage, Hayward's Heath, Sussex.
 126 "Horses Grazing." Mr. W. H. Holland, 118, High Street, Wandsworth, London.
 127 "Penny à Market Bunch." Mr. Ed. Hillsworth, 45, Manbey Street, Stratford, London, E.
 128 "Nature's Mirror." Mr. M. G. Cardell, High Street, Tonbridge, Kent.
 129 "A Proud Mother." Miss G. B. Hudson, Crosby House, Carlisle.
 130 "Brothers." Rev. B. Holland, Spaldwick, Huntingdon.
 131 "A Summer Day." Miss Nellie Clifford, Carn Cottage, Belturbet, Co. Cavan.
 132 "Springtime." Mr. J. Lloyd, Libertus Road, Cheltenham.
 133 "Study of Sheep." Mr. J. R. M'Lean, 3, West Port, Arbroath.
 134 "Home from the Forest." Mr. D. D. Munro, Glencarron, Achnasheen, N.B.

Portraiture.

- 135 "Friends." Mr. W. E. S. Milne, 3, Dynevor Road, Bedford.
 136 "Fighting His Battles O'er." Miss Amy Holland, Hallcroft, Cheadle, Cheshire.
 *137 "Our Infirmary Pets." Rev. B. Fitz-Herbert, 52, Parson Street, Glasgow.
 138 "Croquet." Mr. Alan Prynne, Wembury, Burnaby Road, Bedford.



Trades.

- 99 "A Wicker-Worker." Mr. J. Duckworth, 9, Brougham St., Preston, Lancashire.
 100 "A Fireman." Mr. Sam Gilbert, 6, Victoria Parade, Ashton-on-Ribble.
 101 "In the Work Room." Mr. William Baldwin, 59, Colne Lane, Colne.
 102 "The Fruit-Seller." Mr. W. E. Brown, 22, Lapton Ville, Sheffield.
 103 "Shearing." Rev. B. Holland, Spaldwick, Huntingdon.
 104 "Brazing." Mr. B. A. A. Bellingham, 51, Colne Road, Burnley.
 105 "A Doubtful Client." Mr. Ed. Hillsworth, 45, Manbey Street, Stratford, London, E.
 106 "A Breton Laundry." Miss H. M. Tapp, Nainton Park Villa, Cheltenham.
 107 "Quiet Weaving." Mr. R. Makinson, 22, Angle Bank, Bolton.
 108 "Cabinet Making." Mr. R. E. Forrester, 8, James Street, Dunfermline, N.B.
 109 "Turning Lathe." Mr. W. Drake, 10, Northgate, Cleckheaton.
 110 "Potter at Work." Mr. F. Froom, Tundla, E.I.R., India.

"Rus in Urbe." Maurice G. Cardell, Tonbridge, Kent.

- 139 "Dolce far Niente." Miss G. Crozier, 9, Elgin Avenue, Westbourne Park, London, W.
- 140 "Just a Song at Twilight." Mr. A. W. Cooper, 3, Stanley Terrace, Preston.
- 141 "Recreation." Mr. Thos. Francis, jun., London House, Mitcham.
- 142 "Isabella and Stella." Miss M. J. Woodside, 3, Lansdowne Crescent, Portrush, Co. Antrim.
- 143 "Cat's Cradle." Miss J. R. Fooks, Cheverells, Upper Warlingham
- 144 "Portrait of a Gentleman." Mr. A. W. Stevenson, Lizzieville, Hamilton Road, Cambuslang, N.B.
- 145 "Grandad." Mr. Thos. L. Day, Bromyard, near Worcester.

Instantaneous.

- 146 "P. S. Minerva." Mr. C. M. Kennedy, 360, Dumbarton Rd., Glasgow.
- 147 "The Dive." Mr. J. S. Earle, 38, Grosvenor Road, Aldershot.
- 148 "Go fetch!" Mr. M. G. Cardell, High Street, Tonbridge.
- 149 "220 Flat Handicap, G.E.R." Miss E. A. J. Wright, 133, Upper Kennington Lane, Vauxhall, S. E.
- *150 "The Thunderstorm." Mr. E. Brightman, 61, Redland Rd., Bristol.

Unique.

- 151 "Too hot for anything else." Miss Mary Davy, Spean Bridge, Inverness-shire.
- *152 "How I Fought with and Killed myself." Mr. J. Wright, 62, Curzon Street, Burnley
- 153 "The First Engine on a Public Railway." Mr. Francis R. Taylor, 16, Arodene Rd., Buxton Hill, S.W.
- 154 "The Market Fountain, Jersey, 4/2/95." Mr. C. Metivier, 5, Peel Villas, Cleveland Road, Jersey.
- 155 "Pine Struck by Lightning." Mr. R. H. Gault, 1, Branstone Road, Kew Gardens, London, S.W.
- 156 "Break-up of Ice on River Eden, 1895." Miss J. B. Hudson, Crosby House, Carlisle.

The following gain honourable mention:—

Landscape. Charles Levy, The Babe, Tyro, Hopeful, Bill the Lizard, Hard Roda, Etienne Gerard, Vanvir, Scragga, Folly, Meteor, Rev. R. A. Morris, Pierrot, P. makes P., Morris, Ray, Belamite, Northwood, Constance, Essayer, Dundonald, E. L. W., Fifer, Heather, Luzo, Electro, Porridge, Welcombe, Brookside, "Foramen Magnum," Silver, Rival Junior, Westoe, A. R. H. Jackson, Joe Binks, Moston, Caxtonian, June, A. E. B., Good Tone, A. G. Bolton, Beauchamp, Fremad, The Scribe, Will-o'-the-Wisp, Black Michel, Instagram, Nemo, Belemite, Kodagraph, Murrough, Frena, Radeiko, T. W. P., Curly, XXXXX, A. E. B., Odiham, Spes, Longun, John James, Tra, Spero, Lux, Northumbria, Aut Caesar Aut Nullus, Camera, Carlton, Val, Gatherer, and R. T. P.

Portraiture. Iris, Joe Binks, Union, Beauchamp, Vasa, Portora, Colloido, Frena, Newlands, Virginia, C. W. M., Xerxes, Fortinbras, Billy, The Duchess, Caer Glow, and Lily of the Valley.

Architecture. Silver, Beginner, J. A. Liddle, J. Bulbeck, Instagram, Natty, Semper Eadem, Kodagraph, Dundonald, Rustonian, Snapshot, Wiho, Rival Junior, Welcombe, Nemo, H. W. B., Skram, Good Tone, P. M. Clark, Montague, Luddesdown, Junagrapher, Mancunium, Charley's Aunt, Iona, Diana, E. A. J. W., Yendys, Drakcir, Baba, and Poitevin.

Genre. Bill the Lizard, Lux, S. H. Brightman, Figaro, C. W. M., Semper Eadem, Optic, Loriner, Cheshire Cat, Skib, Diana, Patrick, Luddesdown, Beauchamp, R. Southern, Virginia, Sunny Memories, Surefoot, W. H. Holland, Hansom Cab, P. makes P., Cerise, Snowflake, Reveller, Pyo, Orthoscope, Northumbria, Fifer, Radeiko, Margaret, Newlands, Charley, Berkeley, Lily of the Valley, Cosmos, Unas, Saxon, Westoe, Esmond, and Barney.

Hand-Camera Work. A. H. R., Will-o'-the-Wisp, Colonel, Kodagrapher, Reveller, Phillippe, Luzo, Folly, Gilbert, Dundonald, Spot, Green Frog, E. L. W., Isthmian, Esperance, Towy, Gilbert, Agricola, Moss Rose, Charley's Aunt, Sic Viresco, Rev. B. Holland, Brian Boru, Stuart, and J. Bulbeck.

Trades. P. O. P., Northwood, Leathers, D. K. Thornton, Surefoot, and Ben Kay.

Animals. Svengali, Belamite, A. C. Elsy, Diana, Gingham, Snowflake, Michael, Memories, and F. C. S.

Our Prizes.

Shower of Rain Competition.—(Closes August 25th.)—A prize of 10s. 6d. is offered for the best photograph taken immediately after a heavy fall of rain. The picture must unmistakably show signs of wet weather, but this is the only restriction. The coupon was given in the July number.

Floral Photography Competition.—(Closes August 25th.)—A prize of 10s. 6d. is offered for the best photograph of flowers in bloom. They must be taken against a plain background, either light or dark, and may be in vases or arranged in any other manner. The coupon was given in the July number.

General Competition.—(Closes September 25th.)—A prize of 10s. will be awarded for the best photograph of any subject sent in. The coupon is given in this number.

Print Trimming Competition.—(Closes September 25th.)—A prize of 5s. for the best example of print trimming. Competitors must send the original print along with the trimmed one, and the photograph which shows the greatest improvement effected by this means will gain the award. Numerous examples of effective print trimming have appeared from time to time in the Critical Column. The coupon is given in this number.

Humorous Competition.—(Closes October 25th.)—A prize of 10s. 6d. for the most humorous photograph of any subject. We have had some really funny photographs submitted from time to time, and we feel sure that this ought to be a good competition. The coupon will be given in the September number.

Realizing Competition.—(Closes October 25th.)—Three prizes of 10s. respectively for the best photographs realizing the three sketches reproduced in this number. We



Sketch for Realization.—Above is a sketch of an old farmhouse door. Translate this into a photographic picture, and place some sort of a model in the spot marked by the cross. This individual may be in any position, and engaged in any pursuit. The black portions must be reproduced as faithfully as possible by means of milk cans, pails, etc., as they are intended to balance the whole. The door need not necessarily have a porch as shown.

want Juniors to take any one or all of these sketches and make pictures from them, employing what they think are suitable models and surroundings, and following as nearly as possible the positions given. It must, however, be remembered that no hard and fast rule is laid down in this respect, so long as there is an approximate resemblance to any one of the drawings. The backgrounds, for instance, may be totally different, and the models, where required, may be of either sex, or of any age, according to the individual taste or materials at hand. The coupon will be given in the September number.

Railway Life Competition.—(Closes November 25th.)

—We offer a prize of one guinea for the best series of not less than six and not more than twenty photographs illustrating railway life. The guard, the engine driver, the shunter, the signalman, and the station master with his *aide-de-camp*, the porter, engaged upon their various occupations may be all pressed into service. Special backgrounds are unnecessary, as if the figures occupy good and natural positions we can cut them out, or not, as we think fit. The coupon will be given in the October number.

General Competition.—(Closes November 25th.)—A prize of 10s. will be awarded for the best photograph sent in, any subject. The coupon will be given in the October number.

Washing = Day Competition.—(Closes December 25th.)—A prize of 10s. 6d. is offered for the best photograph illustrating that uncomfortable household institution, the weekly wash. Notwithstanding its discomforts, it offers considerable scope for the camera. For instance, pictures of boiling, "pegging," hanging-out the clothes and ironing may be made most pictorial if properly treated. The coupon will be given in the November number.

Baking = Day Competition.—(Closes December 25th.)—For the baking-day we likewise offer a prize of 10s. 6d. Like the preceding competition it is comparatively easy for anyone to make pictures, as the baking-day is a thing which happens weekly in almost all counties. Kneading, rolling out the dough, cutting out tarts, etc., and putting the finished articles into the oven offer considerable possibilities to the artist. The coupon will be given in the November number.

GENERAL RULES.

All pictures, etc., sent in must be accompanied by the proper *coupon* cut from the advertising pages of the current issue, or issue in which the particular coupon appears.

A competitor may send in as many photographs as desired, provided each is accompanied by a separate coupon.

The coupon should be affixed to the back of the print by one corner, and bear the name and address and other particulars.

All photographs, etc., should be sent flat and unmounted, addressed to The Editor, *The Junior Photographer*, The Country Press, Bradford. They must arrive not later than the 25th of each month to be in time for the succeeding competition.

The prints or manuscripts sent in become the property of the Editor, to reproduce if desirable. In no case can unsuccessful ones be returned.



Sketch for Realization.—Above is sketched an extensive view. We want our readers to try and take a somewhat similar photograph. The camera must be on an eminence, and care must be taken to balance the picture by means of trees in about the position shown. The light should be very much from one side, in fact, almost in front of the camera.

The photographs must be the competitor's own work, and may be any size, but they are preferred not larger than whole-plate.

The Editor is the judge, and his decision is final.

A special coupon is provided for foreign and colonial readers, available for any competition at any date.

Eating Competition.—Taking into consideration the fact that this was a competition which called for special effort, it has been wonderfully well supported, quite a number of prints having been entered. The majority of these, unfortunately, just fell short of perfection. We have awarded the prizes as follows:—A man eating: Mr. W. R. Brightman, 61, Redland Road, Bristol. A child eating: Mrs. L. W. Hitchmough, 5, Moss Lane, Oxtou, Birkenhead, and a certificate to Mr. W. E. Dickenson, Bradford, Iowa, U.S.A. An animal eating: Mr. Percy Warren, 294, Palmerston Avenue, Toronto, Canada. A bird eating: Miss H. Phillips, Lynwood, Colwyn Bay. We honourably mention: Ornithorhynchus, C. E. S. I., Master-of-None, 36, Bank, C. H. Paul, Guffins, Styles Masson,



Sketch for Realization.—This is supposed to represent the haunted house so beautifully described by Tom Hood in his well-known poem. Two wayfarers are coming down the road at a good pace, and looking wistfully, if not fearfully back at the gloomy building. The house itself need not necessarily be shown, gates or a wall will do, or even a thick clump of trees may be supposed to hide it from view. All that is required is a somewhat weird-looking road and two models, one carrying a basket. A boy is shown in the sketch, but if more convenient, a girl could be utilized.

E. A. J. W., Charley's Aunt, Cockroach, Sissie, Luncheon, Jeremy, P makes P, Failure, Vesper, Skib, Steenie, and T. Taylor. The winning pictures will be given next month.

Literary Competition.—The prize has been awarded to Mr. Fred Crook, 170, Evering Road, Clapton, London, N.E., and certificates to Miss May Donaldson, 80, Wellesley Road, Croydon, and Mr. W. H. Hayles, Union Road, Cambridge. Esperance, Nostes, Robur, Dodo and Tuby all receive honourable mention. Contributions by other competitors are good, but not quite up to the required standard. The successful article will be published next month.

Answers to Correspondents.

C. R. MINCHIN.—You must certainly go in for some competitions. Your work is always both technically and artistically praise-worthy.

W. J. HANKIN.—"Materia Photographica" by Clement J. Leaper, 5s.

R. W. J.—"The First Principles of Photography," by Clement J. Leaper (Iliffe), or "The Chemistry of Photography," by Meldola (Macmillan).

P. ROWE. Out of our line. The people who sell the glasses, etc., supply book of instructions.

GELSACH.—Should not be used again after being put away. One lot of developer will do for three or four plates, but they must be developed successively, and the developer should then be destroyed. Aug., 1895 to Jan., 1896, inclusive. 2s. post-free.

D. E. GODDARD. From subsequent investigations, we believe our shutter was incorrectly timed, and the speeds were really from five to ten seconds more in each case. The plates are about 28 Warnecke.

WM. NEWTON.—Your enquiry is too serious a matter to answer in this column. We think it likely that within a few months we shall have an article on such a subject. Unless you are anxious to construct it yourself, we should think you would do better to buy one, which any camera maker would supply. You might try J. F. Shew & Co., 88, Newman Street, Oxford Street, W., or Lonsdale Bros., 22, Goswell Road, E.C.

W. BRIGGS.—Your experiment was most interesting, and we thank you very much for showing us the prints. They are excellent indeed, but we do not think that many juniors will be able to print in a like fashion by means of an arc light of 25,000 candle power. We are afraid it would be slightly costly. We are glad to have your good opinion.

B. A. A.—We are forced to stick to what we promise, and we do not think it at all "orph" to give twenty-four reproductions. Why does it "smack of conceit" to give them away? We really cannot see it.

CAXTON.—The same difficulty you mention has troubled us for some time, but we do not see our way out just yet. With regard to the supplements, we generally try to have them as dry as possible before they leave these offices, but sometimes the ink will smear, this being due, in summer to extremely hot, and in winter to extremely cold weather.

J. GRIFFITHS, JUNR.—We are certain that if you mix your fixing solution a little stronger your negatives will fix all right. Try, say about a quarter of a pound of hypo to five ounces of water.

PROGRESS.—It will come in time. As a matter of fact we have an article on combination printing docketed, and it is only waiting the completion of some suitable combined prints to illustrate it.

ERNEST AUCCOCK.—You are showing your approval of our efforts in a most practical way. If you have not been successful in the "Salon" do not be disheartened, but try again.

SNAP-SHOT.—Directly the accident, or whatever it is, has occurred, and you have obtained your photograph, pull off a rough print, and send it at once to the illustrated papers. If they think it worthy of reproduction they will pay you for it at their ordinary rates. With regard to selling your picture to another paper, that all depends upon the terms upon which the original one buys the print.

INLAND REVENUE.—We hope you will continue your photography, and be as successful as you have been in the present instance. You will find the pursuit of the art most attractive, and a joy for ever.

ROSA MCROSS.—We cannot say from seeing one print whether you will have any chance in a competition or not. The best way, you know, is to try.

H. B. SMITH.—Now do not be disheartened because you do not get into the "Salon." Your prints are vastly improved in the matter of technique, and we have no doubt you will soon be able to turn out really nice work. Rome was not built in a day, which is a somewhat commonplace piece of information, but certainly trite.

DUNROBIN.—We are very pleased you like the bromide supplement, and we shall perhaps give something away of a similar nature later. There was an article on flash-light photography in the March number of *The Junior Photographer*.

A. H. ROWE.—The best way for a five-week old amateur is to begin with the Critical Column, and then try for higher game later. It is very rare that first-class work is turned out after only five weeks' practice.

CHARLES NIXON.—You do not say whether you want the number for January, 1895, or 1896. Both of them are in print, and you can get them from our publishers for 3d. and 4d. post-free. We remember your work of last year, and we certainly think you have improved.

The Junior Photographer

Edited by Matthew Surface.

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No. 26.

OUR FIELD DAY.

By the Editor and his Assistants.

LONGWICK, which was visited on the last occasion is distant some six miles from Loughwick, a village of greater importance situated among limestone hills, some of them reaching a height of two thousand feet. It was not towards the great elevations, however, that we wended our way on reaching Loughwick station, though we looked at them from afar, admiring the white escarpments and the green slopes, and thinking of those lines of Thomas Campbell's:—

"Why do those cliffs of shadowy tint
appear
More sweet than all the landscape
smiling near?
'Tis distance lends enchantment to the
view
And robes, the mountain in its azure
hue.

Nor did we at once go in the direction of the village, but turning more to the westward climbed over a stile and across a patch of half wild, rugged moorland, perhaps a third of a mile in extent, which rising gradually to a ridge, distant barely half a mile, then dropped down suddenly by two or three steep meadows to Loughwick itself.

But this is anticipating, for we spent nearly two hours on the moor, and, pardon the Hibernianism, succeeded in making a good many failures.

Remember we were still aiming at pure landscape.

Still they were not wholly failures. On the contrary we regard them as an advance on anything we have yet done in the way of pictorial landscapes.

The conditions of light were exceptionally good. Light fleecy clouds partially obscured the blue vault of heaven, but every few moments the sun would peep through them throwing



out two or three of those arrows which never miss their mark, as they are termed in old Scandinavian mythology, in other words, beams of light, or Jacob's Ladders as children sometimes call them, starting from a point and gradually becoming wider and wider, until when they fall on mother earth they spread over perhaps half a mile or so. The distance was slightly

Eland.

hazy, and trees in the foreground appeared to stand out black against a deep blue black distance, which Campbell so well describes in the lines we have just quoted.

The moor was rich in bits of rock, coarse grass, a few hardy plants, and



most noticeable of all, stumpy, scraggy oak trees with half their branches destitute of leaves, indicating a struggle for existence with the cold blasts and persistent snows of winter.

A little snap-shot by Eland gives a general idea of this moorland, while the half plate by Surface shows one of the most graceful oak trees. It would have served well for a background to some old shepherd with his faithful collie, but is nevertheless sufficiently picturesque and interesting in itself to need no accompanying figure.

Another picture, which has been called "The path across the moor," represents our highest point in pure landscape as yet. Although a failure in many respects which will be pointed out directly, there is notwithstanding a certain amount of feeling in it. The position is a good one, though it might have been wiser to have placed the camera more to the left so as to get a clearer outline of the tree trunk, and

exclude that ugly piece of wall above. The overhanging branches are graceful and their darkness forms an admirable contrast to the rest of the picture. The line of the footpath running away into the distance is nice, but the sheep ought to have been following the footpath, instead of at right angles to it, while one or two of them should have occupied a more prominent position in the foreground. A little more pains might have secured this; as it was, it took some time to run the sheep up from the lower grounds on the right hand to the position they now occupy. We are sorry now, that as we took so much trouble to secure a picture we did not just do a little more, which would have yielded a result practically perfect instead of one just passable. Clouds in the distance would be an improvement, and of course had the negative proved a real success these could easily have been added.

We have decided to make another journey to the moor in order to attempt an improvement on the present work. Perhaps it will be our next Field Day, if not, then later in the year.

Now for the village. No sooner had we descended the steep path through the meadows to the banks of an open streamlet which runs through Loughwick, than a score or so of children gathered round us, displaying



the usual interest in our proceedings. They were only too anxious to be of service, and while we would gladly have availed ourselves of two or three, and did do in fact for a couple of

Surface.

Eland.

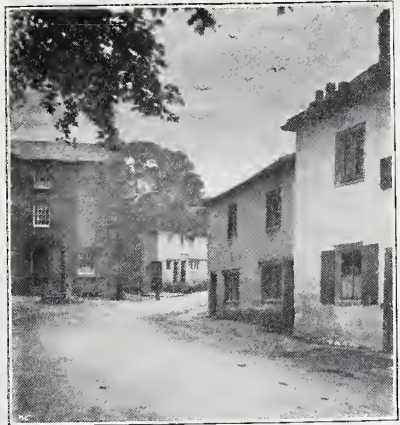
photographs, yet their very numbers embarrassed and distressed us. With difficulty Eland obtained a distant view of the church, but his picture is

the corner we gave assent, and away the whole pack scampered, shouting and laughing at the top of their lusty voices. On arriving at Peggy's in the



spoiled by the children's heads coming just where the little bridge ends. Just as we contemplated escaping to more peaceful quarters, one of the liveliest

rear of this noisy crew, the scene which presented itself was most amusing. The children with numerous additions to their ranks had arranged themselves



boys exclaimed "Will ye tak' us on Peggy's steps?" and on learning the place referred to was only just round

just as you see them in the picture, only unfortunately it does not quite take them all in, for a high wall

The Path Across the Moor. Surface.

The Village Street. Eland.

prevented the camera being placed a yard or two further back, and as we had no wide angle lens in our kit, we got as close to the wall as possible and did the best we could.

After this exciting episode we were anxious to get away to some spot where boys and girls were not quite so plentiful. Like Zeuxis, the famous painter of Heraclea, we would fain have selected a few of the most pleasing children for use in other scenes, but this proved an impossibility, for the majority of the gang persisted in accompanying us, and were so merry and pleasant over it, that we could not say them nay. As might have been surmised they so diverted our attention by their antics and conversation, that photography of a serious order became out of the question for an hour or so, whereupon the best light had waned, so that the later exposures were worth very little indeed.

A last despairing effort was made by Eland who had a go at the village street. We give it just as he took it, and alongside it another print from the same negative in which he has put clouds and painted in a sunset effect with a few birds. These additions lift up to some extent what is otherwise a rather flat subject.

We saw many other pictures, and made notes of them for our next visit. "Life studies" at open doorways were plentiful. One dirty little child with a shock of curly hair was amusing herself with a blacking brush on the doorstep. The effect on her complexion was grotesque in the extreme. Surface attempted to make a permanent record of the subject, but as soon as the child saw the camera before her she retreated into the cottage, weeping loudly. Despite the efforts of parents and friends, like her namesake in the nursery rhyme, Mary remained "quite contrary," and secreted herself in the dark interior from whence

no enticing promises succeeded in coaxing her out again.



MY MISTAKES.

Semper Eadem.

(Second Prize in the recent Competition.)



HAT visions of muddles and messes and despair do these two short but significant words conjure up before me! Despite what I then considered "exhaustive" reading, or "research" as I preferred to call it (chiefly from antiquated sources), I am afraid when I bought my camera about three or four years ago I had very hazy notions indeed about manipulating that instrument. But then in those dark ages there was no easily imbibed and all-absorbing *Junior Photographer* to guide



the wandering steps of the photographic novice are right. Well do I remember the first photograph I took, after, with eager hands, I had somehow put together the camera, which by the way, unlike Lancaster's popular patterns, is one with a front sliding like an "Acme" and clamped with two clamps, the rack and pinion only being required for long extension purposes. I, in my vain innocence, fondly imagined that every plate, from my first attempt onwards, would yield, after all my amassed theoretical knowledge and in my skilful hands, a "thing of beauty and a joy for ever"; so in my infinite wisdom scornfully neglecting the advice of my handbooks (for other or practical help than this I had none) to practise on still life first, selected as my first victim a younger brother who, the camera as yet being a decided novelty, seemed rather flattered at the request to sit. He is not now, but this by the way. Poor youth, little recked he of what was in store for him. I placed the camera fair and square in front of the innocent, seated bolt upright in a straight-backed chair with book in lap, staring straight into the lens, in what I considered the orthodox fashion. Why will amateurs stick to the old conventional and mostly unnatural poses? They so seldom try to strike out in a new line for themselves and yet have a large scope open to them in this way, for the most part closed to the average and ordinary professional. To continue, my camera front was immovably clamped out to its full extent where I thought it was always meant to stay, and that focussing was only done by rack and pinion. What wonder if under these circumstances I could not get the dear boy "sharp"? But still, although he was not as clear on the focussing screen as I expected, I thought all would turn out well in the developing, and as I had read $f/16$ was the most useful stop, this time was obedient to my *vade mecum* and inserted $f/16$, but only because I thought it the proper thing to do. The lesson to be learnt from this is obvious—be perfectly sure you understand the workings of your camera before you leave the shop where you bought it. You will generally find the salesmen quite *au fait* in the various movements,

and willing to explain all there is to explain to you. I, when I bought mine, waited for no explanations but hurried home with my prize as speedily as possible, knowing absolutely nothing about the instrument, with the disastrous results in course of relation. As I now view the completed photograph of that, my first attempt, which I then thought perfect in all respects, I shudder at the sight of that awful monstrosity. Under-printed and over-developed, on faded and streaked bromide paper of a yellow bilious tinge, with murky "whites," scissor-trimmed and stuck unevenly on a flaming pink mount, the figure is all mixed up with the background, the only well-defined thing being the feet, which obscure one quarter of the plate, the last thing I dreamt of using being the swing-back. The face is an apology for glaring whites, two ill-defined black specks doing duty for the eyes, and that is all in the face. And I once thought that hideous creation photographic perfection! But as bad if not worse followed. I really think in the course of that first week I tried every subject under the sun (and the moon) with the same measure of success, using $f/16$, without any study of lighting, composition, hour, month, light, or speed of plate, and with commendable consistency, unnatural as the laws of nature, giving precisely the same exposure for an outdoor portrait and a church interior! Wise people they who make up their minds what branch of photography they will make their special study and stick to it! One cannot expect to excel in all branches, but at the same time this does not prevent one from occasionally trying other branches by way of change; but let amateurs have some definite aim in all they photograph, and not go about in an aimless way seeking all they can photograph without thought of anything else. In all cases my camera front was immovable, likewise the swing back, and strange as it may seem, all did not "come right" in developing. Of course the lens was the article blamed, and it was only after having it examined by an optician and pronounced a very good one, "nothing wrong with it," that matters leaked out and I found why nothing "would

get in focus." Then, too, what a lot I might have saved had I used in my first attempts quarter plates in carriers, instead of wasting half plates by the gross, not to mention developer.

I flatter myself that not many textbooks when they come to the inevitable chapter on the "dark-room," would call that term a "misnomer," had the authors inspected mine, which was dark enough in all conscience! The family wine cellar, 3 ft. $\times$ 2 ft., with 6 inches of stone shelf, the rest occupied with bottles, to work upon, and darkness made visible by a huge, almost opaque lamp, was the scene of my chemical operations. The lamp was my pride and joy, a marvellous construction built up of cardboard and four thicknesses of orange paper, which the feeble rays of the candle end could hardly penetrate. It was my boast that no white light found its way out of that lamp, nor, as a matter of fact, were there any ventilation holes, but being a roomy structure—I had heard large lamps extolled mightily—the flame managed to feebly flicker and smoke the orange paper for about five minutes, and expired always at the exciting moment, leaving me to continue operations quite in the dark. Although I seldom put in the plates the wrong way or made a double exposure—which I prevented by sticking a piece of stamp paper on the exposed slide—I was very partial to pulling out the slide before I put the cap on, and made it a point of honour never on any consideration to buy more than one box of any one brand, and always went in for the most rapid plates procurable at the lowest rates. Fatal mistakes both! For a beginner nothing beats an ordinary plate, which gives more latitude and requires less experience to work successfully than a rapid one, besides giving half the trouble. Choose a well-known brand and stick to it, mastering thoroughly its little peculiarities of treatment, etc., and only discarding it when you are convinced that the plates and not you are at fault, which now-a-days will, I venture to say, be very seldom.

After the first fortnight, although considering myself very good at all the different subjects I tried every day, I

thought I had found my forte in photography, and quite considered church interiors my speciality, though I now find they need more experience than almost anything else. Such is youthful arrogance! I doubt whether this was the view taken by the poor incumbents, and however they could have brought themselves to send me letters of thanks for such sacrilegious perpetrations which I deemed it my duty to send them, I cannot yet understand, but must put it down to charity pure and simple.

I allowed such interiors a range of exposure of from three to eight minutes—always with the inevitable $f/16$ —generally with the sun streaming through the east window, always in the morning, used plates without an attempt at backing and placed the camera with geometrical precision in the very centre of the middle aisle. This should give some idea of the horrors produced, for should not ordinary plates be always backed in the absence of "anti-halation" ones, a small stop be used, the camera placed to one side, and the photo taken latish in the afternoon, with the sun shining through the west windows, in order to secure success with this class of subject, while over-exposure is almost impossible? Of course when I came to develop them I, as usual, poured out equal parts of the compound I had bought as "developer," of whose constituents I had little idea and of their properties still less. Moral: make up your own developer, and find out the nature of each chemical employed, so that you can use your developer with some intelligence. It never entered my head that I could modify my developer to suit my subject—the most I ever attempted in that way was to add about one ounce of "No. 2" to the equal proportions already mixed, if nothing came out after about one-and-a-half minutes' violent rocking. My rationale was to soak the plate in water—a most pernicious proceeding yielding a very plentiful crop of air-bubbles on the ill-used plate. Next the developer was dashed on and the sooner the image appeared the more satisfactory I thought it, and when a church window flashed up long before anything else,

the developer was never poured off and the window carefully gone over with a camel's-hair brush soaked in a ten per cent. solution of potassium bromide, which should be in every dark-room. Development was stopped as soon as I *imagined* the image was well out, for I could never see with the light I employed. Be sure your light is *safe* certainly, but never stint the quantity of it, and keep the developer far from it when "rocking the plate." You must have light to judge the density of the negative, although I think it is safe to stop when all detail is well out, and when it has just clouded over, leaving but a faint grey image on the surface.

It was my habit to slop the developed (*sic*) negative into an uncertain strength of fixing solution, which being too strong, generally "frilled" the plate, and then to transfer it still unwashed to another uncertain solution of alum, thus causing a leathery film and leaving markings utterly ruining the negative. Guess-work will not do for photography, and everything should be accurately measured and weighed according to formulæ.

When finally the negative was finished (?) it was thin from under-development, flat from bad lighting and over-exposure, covered with transparent white spots from unbroken bubbles generated by water, "pin-holed" for want of dusting (I find that the side of the hand does this best), of uneven density owing to the uneven flow of the developer, "frilled" in strong hypo solution, "*machéd*" in the strong alum bath, and finally, when I got to make my own developer, often covered with black specks, because the pyro had not been properly dissolved nor the solution filtered. And all this was the fault—not of me, oh dear no! but of the plates!

I was glad when I got to the printing, and wasted more money in this process than in any other, for every plate—I cannot call them negatives—that had come through all my fearful operations in the dark-room whole was printed from. Don't be tempted to print from a bad or even indifferent negative which you know will be of no use—resist, and destroy it at once, and you will effect a

considerable saving. Often the negative was wet when a piece of paper was slapped down on top of it, to my huge surprise sticking there, and instead of letting the paper soak off in the fixing bath I used to tear it and make matters worse. I began on bromide paper, as I had purchased my camera in late autumn—about the worst time to begin—and believed that one could not use silver paper so late in the year. My procedure with the paper was about as successful and scientific as it had been in the case of plates, and the exposure about as erratic. When I did begin on P.O.P. of course my object was to print as quickly as possible, and so, regardless of the quality of the negative, the frame was invariably placed full in the sun, even when vignetting! The latter were choice specimens when finished. When I at last came to see the difference between my windows and the rest of the church I cut out a mask for the latter but used it in the same way as other vignettes and so secured marvellously beautiful results. I won't insult my readers by telling them the "way out" of this mistake. Then toning became my great *bête noir*, even though, for a wonder, I adhered to the directions. In spite of all that I could do I got no other tones save a bilious, yellow one—of no uniform nature, either! Oh, the struggle I had over that operation, and the care I took, for once in a way, over the various manipulations—I used the separate baths. Every day I thought I had discovered how I had gone wrong, but did not, until after a month's daily waste of paper and chemicals. Happening to meet another amateur I mentioned my difficulty, and he finally asked me how long I washed my plates. I replied that I gave them a good rinse; the text-books laid no stress on thorough and efficient washing, some hardly mentioned the washing of plates. And then I found that while suspecting hypo in dishes, in washing waters and toning baths, and on fingers, it had been all the while in the paper contaminated by the unwashed negatives! This important matter seems to me, as I said before, very summarily dismissed in the majority of "guides." A good wash under the tap is what is

wanted—half-an-hour of running water is ample, whereas a day in a basin of water is little or no use. Hypo in a plate not only spoils toning, but, if the negative be intensified, produces stains which cannot be removed. I also got into trouble by using again and again the same methylated spirit to dry about a dozen plates. This was false economy, as the old spirit left markings which ruined many a negative. In the hot weather, with P.O.P., and using alum freely at every turn, blisters would appear, but when I immersed the prints before fixing in methylated spirit, I had no more blisters to trouble me. But then when all these operations were safely past, the prints faded, and this I found due to insufficient washing. I soaked them for two hours in a basinful of water, but this was useless—prints must be kept on the move to rid them of hypo. So I constructed a washer out of a box which I waterproofed and enamelled, having a small “compo pipe” running across, pierced with holes, through which, on the pipe end being connected by tubing with a tap in the sink, the water rushed and kept the prints in constant rotation, a hole being bored at the bottom of a side for the waste. In this way the prints were perfectly washed in an hour and a half.

It was my great idea to get as much out of my prints as possible, and so with a pair of scissors I was wont to cut away just round the edges of the print preparatory to mounting. With the greatest care and even ruled lines to guide one, one cannot trim neatly with scissors; a knife and cutting shape is the only thing, and they should not be spared, for a picture is often made or marred by the judicious use of the knife. As to mounting I found starch paste a lumpy abomination, and “dry” mounting very unsatisfactory. Now I use methylated glue and mount the prints wet, when they readily slip about into any position, which I found dry ones covered with starch would not do. Take the print out of the water and brush it over with the mountant, adjust it, and then take the squeegee to bring it well into contact with the mount, and finally wipe off any water and the superfluous glue

with a soft damp sponge. Disregarding tone, paper and everything else, I went in for grey plate-sunk mounts with cream centres, and used them so persistently that at last I might have had them as a trade mark. It is a great mistake to stock a lot of mounts of one sort only, and use them always, indifferent to suitability. Now I invariably have in stock one of every different colour and kind of artistic mount I can procure, find which suits my prints best, and buy the number I then require.

This is perhaps more expensive than the other mode, but far more satisfactory.

When off on my holidays, on arriving at my destination I at once repaired to the shop where photographs of the neighbourhood were stocked, studied them carefully, and made for the identical spots with my camera, treading the old beaten tracks, never dreaming of striking out for myself, and fondly imagining the wild beauties of nature in the shape of endless waterfalls, etc., must necessarily constitute a picture when photographed. Now, instead of using $f/16$, $f/44$ was nearer the mark, and in obtaining detail I lost breadth, and my photos seemed all in one plane, whereas had I used $f/16$ or $f/22$ I should have obtained sufficient detail with beautiful breadth. I studied nothing in my subjects, it was the same to me if the sun was behind or before my camera. One requires to pick the time of day and the light which shows up one's subject at its best, and to take notes of every particular, which will be of the greatest possible use afterwards; but this was then beneath me.

These many mistakes into which I fell, will show that when I began I lacked patience and care, the two essentials (with cleanliness) of photography, of course not forgetting omnivorous reading.

Having thus opened my heart to my father confessor in shape of *The Junior Photographer*, and hoping readers of that valuable magazine may be helped by “my mistakes,” I will at once make my bow and lay down my pen.

By immersing flat, slaty bromide prints into a toning and fixing bath a much richer black may be imparted to them.

HOW TO MAKE A CAMERA CASE.

J. Pullan.

MOST amateurs require means of packing away camera, etc., so that it may be easily carried about. Some may have been making their own camera and may wish to make a case, in order to gain credit for making the whole outfit. By following the instructions given below, a perfect case, costing very little, may easily be made.

The materials required are :—

1½ yds. of harden or American cloth.

2 millboards.

1½ yds. of black lining.

Some saddler's thread.

Leather and buckles for straps, and Webbing 3in. wide for shoulder straps. The quantities and dimensions stated herein are to make a case to hold a half plate camera, three dark slides, tripod top, shutter and lenses.

If harden is chosen it must be water-proofed (in order that it may stand the weather) by stretching it on a frame, a convenient boarded floor, or a wall, and coating it several times with a hot solution containing equal parts by weight of gelatine and chrome alum, not mixing more at one time than is sufficient to give one coat, because if it gets cold and sets, it cannot be relieved. If American

cloth be the material selected, the above process will not be necessary.

Cut millboard to these dimensions and shapes:—

Bottom (B), 10"×7"; sides (S), 10"×9½"; top (T), 10"×7½"; ends (E),

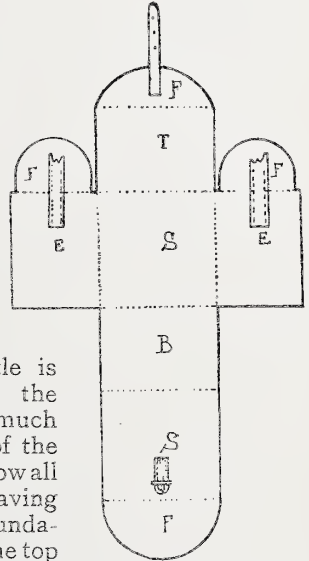
9½"×7"; flaps (F) to top, 4"; to ends, 4½"; to side, 5½". This may be done in one piece if a board is at hand large enough, if not, make joinings (hinges) with strips of calico fastened on with flour paste. A millboard is generally about 30"×25", so that the top, ends,

one side and bottom might be cut in one piece, and the other side and flap joined on as above described. Now draw lines corresponding with lines in the diagram, where the millboard will have to be bent. Proceed to cut along these lines a little more than half way through the board, and clear away on each side of cut in a slanting fashion, enough to allow each part to form a right angle when bent into shape—this must be done for the nick to be inside the case.

It will be noticed that a little is cut away from the flaps to ends—as much as the thickness of the board, etc.—to allow all to fit nicely. Having thus got the foundation, place it on the top of black material for lining, and get shape by simply cutting round it with a sharp knife. Affix this to the inside of the millboard with flour paste, taking particular care of the edges and pressing into parts cut away along each line.

The outside has now to be covered with the harden or cloth, which is best done by cutting in one piece, proceeding as with the lining and pasting to the out-side with flour paste. The whole is now ready for binding with strips of leather or American cloth about three-quarters of an inch wide. Fold these over the edges, place flat on angle lines, fasten down with strong adhesive paste and stitch with a double stitch to make all secure.

Mark a guide line for stitching a quarter of an inch from edges, and proceed in the following way :—Wax with beeswax a length of saddler's thread and thread a pointless needle at both ends, make a hole with a small bradawl and draw thread half-way through. There is now a needle to be put through each hole made with



the bradawl, one from each side, making a double stitch, which to be neat must be evenly spaced. Fasten off ends on the inside.

The next work is to attach the straps for carrying and fastening up the case.

For locking, a short strap must be stitched with waxend to the top of the flap and a buckle to the front side. Enlarge one of the holes below the one usually buckled to enable a small padlock to be passed through. For carrying, the straps should be arranged that the case may be either carried in the hand or slung over the shoulder. This is effected by sewing a strap and buckle on the ends, long enough to reach over the case top, which may be used as a handle. To carry over the shoulder attach a removable strap made of three inch webbing to the leather strap already fixed to the ends.

It will be seen that nothing now remains to be done but to fold into shape and stitch the bottom and side of ends to bottom and front side, which should be done with strong waxend. If the work has been carefully done this case will answer the same purpose and look as neat as one made by a professional hand, and no doubt the maker thereof will prize it more than if he had bought it from a first-class maker.

A TRIP WITH A TYRO:

BEING SOME HINTS ON DEVELOPMENT.

J. Pike.



FRIEND of mine who has recently taken up photography, declares he has gained largely from an excursion which we took together a week or two since, so much so, that I feel emboldened to write a brief description of our doings for the benefit and instruction of other tyros.

My friend A. C. had the usual worry incidental to the beginner.

What apparatus should he buy? The perusal of various price lists, and the advertisement pages of *The Junior Photographer* had the by no means to

be unexpected effect of making natural indecision still more undecided. Having therefore ascertained that a sum of seven or eight pounds was available, I made purchase, on his behalf, of a half plate set; this consisted of a square reversing frame camera of the modern popular pattern; extending front, leather bellows slightly tapering, a good rise and fall of front, swing back, and three double dark slides. Nothing extraordinary about this, some will say? Well, there *was* something a little out of the way. Simply because I have very rarely met with a camera except by the very best makers, so easy to put up, not a hitch, nor a shake anywhere about it, every part works as smoothly as could be desired, no sticking and no force required in any one detail of it.



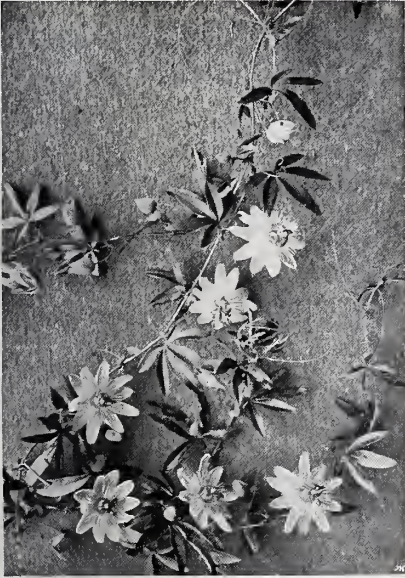
This camera with a rapid rectilinear lens of about eight inches focus, and of good make, an excellent tripod and case, cost five guineas only.

A shorter focus lens was added at my suggestion, a wide angle rectilinear, which fits in the same flange as the other instrument. Frames, dishes (nested to 12 x 10), measures, the usual chemicals and plates and other sundries, not forgetting a good velvet focus cloth, brought the total well under eight pounds, and form a set which the best of us would not despise.

A. C. was able to make a very good dark-room. Opening out from his bedroom is a little room fitted with shelves, and provided with a small window, intended obviously for a wardrobe. My friend being by good luck (this is of course from a photographic point of view only) a bachelor,

Eating Competition. Prize Picture. "Birds eating."
Miss H. Phillips, Colwyn Bay.

had it been otherwise our choice no doubt would have been more restricted, we decided nothing could be better than this little room; thereupon a sink was put in, water laid on, the window covered with ruby fabric, and all was ready for work. My friend



in spite of a little initiation into the routine of negative making, made only slight progress.

His preliminary canters were mostly failures. Plates doubly exposed and fogged, over-exposed, under-exposed, and not exposed at all, thin images under and over-developed, etc., etc. This was the order of the day, when a convenient opportunity presented itself, an excursion was planned, and thus was pleasure combined with instruction and profit.

The first of our operations comprised a fair assortment of subjects for camera work. A small river banked with trees and rocks, big moss covered boulders here and there, a ruined abbey abounding with lovely architectural bits; an old church, inside which were a beautiful rood screen and a row of old time-worn tombs; outside again, a nobleman's castle, old farmsteads, cattle and sheep, hay-making, in short all the picturesque

subjects which go to make happy the soul of the enthusiastic photographer.

We were aware of the prolific nature of this charming spot, therefore provided ourselves with the means of changing plates, so as to procure at least a dozen negatives. This we contrived simply by carrying a small folding lamp, a few sheets of red and brown paper, some strong rubber bands, and spare plates.

It can, as far as my experience goes, invariably be managed, this changing of plates; there is sure to be some little dark hole or corner, or closet, where this business can be done, and if, as in our case, one is dining at the village inn, there will be plenty to fall in with one's wishes, and who will assist to make the thing easy of accomplishment.

We were also familiar with the general positions of the places we wished to photograph, hence could arrange to have something to do throughout the day. This is naturally



a great help. It is extremely hard work indeed, going off to a strange place, having only a rough and hazy idea of what is there. Indeed it is possible to go out like this, and actually expose all your plates before reaching

Floral Photography Competition: Certificate.
"Clematis." J. C. Varty Smith, Penrith.

Eating Competition: Certificate. "A child eating."
W. E. Dickenson, Bradford, Iowa.

the chief places of interest, to say nothing of the best points of sight.

We backed two of the plates intending to use them on interiors, and kept a note of the slide in which they were put. This note we lost, and therefore made rather a mistake of that business. It would have been better to have backed the whole batch to avoid errors, indeed it is a very safe thing to do at all times when going out for the day. This backing is an easy business, a good *dense* coloured reddish brown paper was pasted and



squeegeed to the two plates referred to. A better backing is in my opinion a mixture of plain collodion and matt varnish deeply coloured with rose-aniline (introduced by the writer some years ago in an early number of *The Practical Photographer*, July, 1891, page 169). This is poured on and off the back of the plate, dries very quickly, and is easily removed with a damp cloth.

Our exposures varied as follows:—

No. 1. The church—this was in a

very confined situation, houses close by, picturesque, but not what we wanted. The wide angle was used, and front raised, but the swing back had also to be brought into requisition in order to get the image into position. It took a lot of dodging about to get the picture fairly on the screen, and then the weather cock and vane had to be omitted. (This, however, we made a sketch of, and worked it into subsequent prints.) Considering the acute angle, raised front, swing, etc., more care than usual was exercised in focussing both with open lens and with smallest stop. In this case a focus was made, with the lens at full aperture, of the top of tower just where the spire rises; the insertion of the smallest diaphragm was then sufficient to sharpen the picture to the margins. Exposure, eight seconds.

No. 2 and several subsequent plates, on the abbey ruins. One taking the whole in, sunlight of course, lens R.R. stop $f/32$, one second. Nos. 3 and 4 on “bits” of the abbey, arches, etc., which received (W.A.R.) three or four seconds each. When exposing for these, care was taken to give a shade more exposure to the foreground, the base of walls being somewhat in shadow, and less to the top of wall where the broken stone-work appeared clearly outlined against the bright sky, this was done by raising the cap from the lower part upwards and outwards in the same way that a “flap” is moved.

No. 5 was a fanciful attempt; through one of the arches was to be seen a very pretty vista, the castle in the distance surrounded by foliage; the R.R. here gave an image pretty enough, but too small. We therefore unscrewed the front combination, and used the back lens by itself, the bellows extending just enough for the purpose. In this way a better size was got, and using a small stop equivalent to $f/64$ an exposure of four seconds was given. Great care was taken to avoid any vibration, so much to be feared when working with bellows so far out.

No. 6. A rustic bridge, overhanging trees, rocky foreground, R.R. lens $f/32$, flap exposure, the duration of which would be equal in the case of the foreground to six seconds.

No. 7. An open view of the river, boat on the banks, exposure one second, diaphragm as before.

No. 8. The village inn (where we dined) and bit of street, wide-angle this time, medium stop and two seconds.

At this stage being somewhat lazy after dinner, we proceeded to the church; there was too much sun for ordinary interior work, but there being a good lot of coloured glass we dodged it very well, going in for the rood screen and choir, W.A.R. and an exposure of one hour.

The tombs turned out to be uninteresting, but there was a beautiful pulpit, a splendid bit of carving; attention was therefore directed to this, and No. 10 exposed, R.R. lens, $f/32$, exposure thirty minutes.

By this time we were well rested, and had seen all there was to be seen



inside; more refreshment followed, after which towards evening came a long walk to the station, taking on the way a group of sheep. We rather missed a shutter here, but managed with two caps, "one off t'other on," as quickly as possible to give a short exposure, R.R. lens, $f/24$.

Finally, No. 12 was exposed on a second group of sheep quietly taking their evening repast. Open landscape and a setting sun. Here, again, we relied upon $f/24$, and an imitation flap exposure, one second.

These plates were all developed the same evening. Having made notes we were able to pick out the corresponding plates, and to select those the subjects of which were most nearly akin to each other.

The development was a simple pyro and sulphite solution, and an accelerator of ammonia and bromide, the formula for which is given below.

(A) Pyro	1 oz.
Sulphite of soda	4 ozs.
Citric acid.....	40 grs.
Water.....	15 ozs.
(B) Liquid ammonia	$\frac{1}{4}$ oz.
Bromide of ammonia....	$\frac{1}{4}$ oz.
Water.....	15 ozs.

these being stock solutions.

Each of the architectural exteriors was developed much in the same way. In a two ounce measure was put one dram of A, and half a dram of B, and the measure filled with water. In all cases the image appeared with this,



but after a minute or so the remainder (half dram) of B was added in the usual way, and development completed. My friend now began to see the necessity for gradual and restrained development, and also for getting the picture well out and apparently overdone before stopping the action of the solution.

Plate No. 3 showed signs of under-exposure in the shadows, some masses of shrub developing very slowly. This would have come up all right but for the fact that the best lighted parts were getting too dense. This plate was therefore washed with water, and a

Shower of Rain Competition: Prize Picture.
"Weather for Ducks." E. Simnett, Liscard.

Floral Photography Competition: Prize Picture.
"Marguerites." W. Booth, Bradford.

solution of one dram B and 15 drams of water poured on. This brought up detail without affecting so far as could be seen the high lights. This simple method answers well, but the plate must first be well washed free of the mixed developer.

The interiors were started with equal parts A and B, one dram of each to two ounces of water, followed as soon as the picture appeared by a solution which contained half as much again as B. Had density gone on too quickly I should have washed the plate, and applied B 1 to 15 by itself. These plates were, however, rather over-exposed and kept therefore on the side of thinness. Nos. 11 and 12 came up very well indeed with a normal developer, one of each A and B to 15 of water, and particular care taken not to get them over dense, washing with water and the application of solution with the finger or a brush to the foreground got out all that was wanted



without losing the clouds which came out rather nicely. Backed plates might have helped us here more effectually.

The grand old rule relative to exposure is one which is excellent to follow, but in exposing for the shadows,

we must not entirely forget the high lights; any little trick or device which enables us to shade or screen the lens in order that we may give the shadows a plentiful exposure, and not at the expense of the better lighted parts, should be adopted. I certainly think that the tyro should be provided with



(if he has a shutter at all) one of the simplest "flap" variety. A cheap shutter of the *Guerry* pattern for instance would be invaluable to beginners. And in the important stage of development a safe rule to follow is to *develop for the high lights*. It is not safe to pour over a plate a powerful developer, and trust to fate for what comes of it. On the contrary, having given an exposure which should be enough, and to spare, go slowly, starting with a developer which is safe and sure, get out in full detail the brilliantly lighted portions of the picture, then take in hand and pay particular attention to the shadows. All careful development must proceed somewhat on these lines. There is invariably an element of uncertainty, especially in out-door work, and we must go carefully to work. By the way in which these high lights come up we judge at once how far, if at all, the exposure has been ill-judged. If all goes well the same solution may be allowed to finish its work, adding if necessary a little more A for density, or B as an accelerator, but at the least sign of *halation*, which roughly we may take to mean an undue overflow of density where it should not be, the plate must be at once *washed*, and treated, if further detail is wanted, with plain diluted B solution.

Floral Photography Competition: Certificate.
"Roses." Mrs. Deane, Hants.

Eating Competition: Prize Picture.
"Animals eating." Percy Warren, Toronto, Canada.

Our Editor's Corner.

Correspondents are asked to write on one side of the paper only, and to put communications on different subjects on separate pieces of paper. If a reply is needed in the forthcoming issue letters must be received on or before the 25th of each month. The Editor will answer to the best of his ability any enquiries on matters photographic by post, if a stamped addressed envelope be enclosed; but every question asked must be accompanied by the Editorial coupon cut from the advertising columns of the current issue.—One coupon, one question. Address:—The Editor of *The Junior Photographer*, The Country Press, Bradford.

Some friends write to say they only wish *The Junior Photographer* came out fortnightly or weekly. To them our reply is read *The Practical Photographer*, our other magazine, which appears on the first of the month. Indeed it is particularly intended for photographers who wish to dive rather more deeply into the subject, and to devote themselves either to the art, science, or applications of photography. If therefore, any are desirous of occupying themselves with higher fields beyond mere amusement and the momentary pleasure of making negatives and prints, the first step should be to cultivate the mind by reading the more advanced literature. The matter which occupies the columns of *The Practical Photographer* is well chosen, and must if thoughtfully perused materially assist the aspiring photographer towards his goal.

* *

Why do we have these very humdrum sort of subjects for our competitions, many people will no doubt think? Surely, they say to themselves, we could go into higher fields than eating, washing, baking, etc. Our reply is, we do not think so. There is poetry in the humblest occupation, if only the photographer is capable of perceiving it, and bringing it into his picture. It all depends upon the education of the eye. Some cannot see these things, whereas others see the beautiful side of everything. It is at this cultivation of the eye and mind which the photographer should aim. If he cannot succeed with these simple subjects, much greater will be his failure when dealing with the subtle effects of nature in seascape and landscape.

* *

That trouble is in store for us with regard to the Critical Column we know, but really, we cannot help it. We don't think anybody will complain that our space was badly utilized last month, and the leaving out of some of the standing columns was an absolute necessity. This has of course thrown all wrong, and it will take some time to work round again. Will our readers bear with us, and not worry about their prints if they are not criticized at the proper time. In a month or so we hope to work off all arrears, so that photographs may receive notice only one month after their receipt.

Some most instructive letters about the "Salon" are to hand, and if we were capable of being spoilt by flattery, we should now be in a very parlous state indeed. There have been some valuable suggestions too, which we shall bear in mind for next year. And by-the-bye our readers apparently hav'n't had many new ideas lately. We get an endless number of letters, but most of them are devoted to eulogies upon the merits of *The Junior*, and however interesting these may be to us, we fear their publication would become monotonous to our readers. What we like are suggestions for competitions, fresh standing columns, articles, etc., and expressions of likes and dislikes of certain features. So if you have a moment of spare time, get pen, ink and paper and just write us a nice long letter.



The above paragraph was only just written when the following came to hand, which we print *in toto*. Whether it is nice we have not decided, but it is long, and what is more, useful:—

In past numbers of *The Junior* I observe you invite friendly correspondence so without any hesitation I will begin *re* the "Salon," which I have lately perused and put down with much disappointment, as although the recipient of the valued compliment of "honourable mention," I am still sorry none of my efforts re-appeared, the more so when I examine the work of those fortunate enough to be "hung." Well, perhaps there are no children like one's own, but I do think mine are fifty per cent. more interesting than several I could name! I think I had better retire as gracefully as possible from competition, feeling sure I shall never do any better work than this, at any rate till I go in for a new "rig out." Will you kindly say if copies of the photos I sent

Eating Competition: Prize Picture. "A man eating."
W. R. Brigman, Bristol.

in can be sent in for a future ordinary number of *The Junior*? I should like to have your criticism however severe, but the "Salon" seems beyond me, and your suggestion as to next year is rather cold comfort, as we may all be dead and in our graves by then. A remark or two about the "Salon" cover. What a mistake if you intend this as a permanent wrapper for *The Junior*! It is distinctly suggestive of some other periodical—*Madame, St. Paul's, The Sketch* are all suggestive of it, and it bears the unpardonable fault of being common. In a former letter I mentioned your *Junior* cover. I always thought it quite artistic, original, select, whereas now we are to be faced with a foreign-looking and apparently rather fast young lady. I have not yet compared the number of pictures in the "Salon," but from the announcement I thought more would have appeared. Please do not receive the idea I am lacking in admiration as a whole, for it is a pleasure to view it, but my grumble is that you asked for character photos and originality, which was the very thing I tried to aim at.

"GILBERT."

P.S.—Your little reproduction on cover, "Toil," was a sweet example of artistic taste. Compare this with our new red-frocked Gay Parisienne!

* *

Now all the bitterness and sorrow poured forth in the preceding letter comes from writing in haste, and we trust Gilbert is now repenting at leisure. Still, at the same time, there must be considerably over a thousand readers who could say with truth, "them's my sentiments too." Well, it is only natural, we suppose, to feel just a little upset when one has been ousted in a competition, but "ousting" is of course the inevitable result of any contest. But take heart and try again, all ye disappointed ones, and trust that you will not "all be dead and in your graves" by next August, as is so dismally predicted. "While there is life there is hope," and while you have any sort of a lens and camera and a few brains a picture will be made when the opportunity arises.

* *

So much for the first grumble; let us turn to the "red-frocked Parisienne." *The Junior* is nothing if not up-to-date, and in order to keep with the times it is necessary that the cover should be in the *fin de siècle* style of art. The rather dashing young lady was drawn with an eye to display, in order to immediately arrest the attention of the casual passer-by, and we think she has been fairly successful. She is not, however, a permanency, as will be seen by the present number, and the admirers of Birkett Fosterism will only have their feelings wrought upon once a year.

* *

Thus the grumblers and the disappointed ones are disposed of. Here is another missive in a totally different strain, from one "Shell-fish," hailing from Anerley, S.E.:—

Ow do I like yer in yer new togs? Why, bless yer 'art, yer looks a rair toff! Give us yer flipper! Praad ter know yer! You was pritty respectible afore, but now, s'help me, you're a dook! It seems rather mean not to claim acquaintance until you have had a "wasb and brush up" and have "got 'em on," but I am one of the

backward-in-coming-forward ones, and although on two or three occasions I have actually started a letter to you, they have each been destroyed on finding how utterly they have failed to express the extent of my regard for the beloved Editor of *The Junior Photographer*. But this is a special occasion, and with a mighty effort I have for a brief space struggled out of my shell. Before I take myself in again, however, I should like to say that I intend to send you some prints for criticism and to try to carry off some of the prizes, but it's a hard job to produce anything which is not very commonplace. What with *The Practical* on the 1st of the month (or thereabouts), and *The Junior* a fortnight after, time fairly goes on wheels, and under your wing I have almost solved the question: "Is life worth living?" With a hearty handshake (such as I know you have for all fellow toilers), yours sincerely, "SHELL-FISH."

* *

We are pleased to observe that a constant contributor to *The Junior* competitions, Miss H. Phillips, has won the second prize in the Gem Dry Plate Company's competition. The Brothers Christie, too, have carried off a medal in the *Glasgow Evening Times* contest.

* *

A good many correspondents have written asking if the prints they have unsuccessfully submitted for the "Salon" are eligible for criticism. Why, certainly. By resubmitting for the Critical Column, the unsuccessful ones will have told them just what threw their prints out, which should prove very valuable indeed, as in future the artists will be on their guard against certain of their little failings.

* *

We have given a great deal of advice in this magazine about trimming down prints, and have published striking examples from time to time, and we have gradually seen that more and more attention was being paid to this important branch of the art. The competition for which the coupon was given last month ought therefore to be popular, and we are trusting to see some most convincing examples of the utility of the knife.

* *

We should like to possess a portrait of every reader, preferably taken by him or herself. We do not like to make this request without offering our own photograph in exchange, but the task of giving so many portraits would be enormous, besides the great expense, whereas for each reader to send one photograph only is not such a serious undertaking. So to bring the matter into manageable form, we have had our own portrait reduced to the size of a postage stamp, and next month one will be placed in this column, in every copy of *The Junior Photographer*. Underneath we shall repeat our request, and hope that a good response may follow.

* *

By the time this issue reaches the readers, the long-promised book, *A Holiday Tour in and Around Whitby*, the first prize tour essay will

be out. From the appearance of the sheets, which are being printed as we write, we consider it will be highly appreciated by amateur photographers, as an example of what can be done by a man who devotes himself earnestly to artistic work. The edition is only a small one, so it is likely to be out of print at an early date.

Our Prizes.

General Competition.—(Closes September 25th.)—A prize of 10s. will be awarded for the best photograph of any subject sent in. The coupon was given in the August number.

Print Trimming Competition.—(Closes September 25th.)—A prize of 5s. for the best example of print trimming. Competitors must send the original print along with the trimmed one, and the photograph which shows the greatest improvement effected by this means will gain the award. Numerous examples of effective print trimming have appeared from time to time in the Critical Column. The coupon was given in the August number.

Humorous Competition.—(Closes October 25th.)—A prize of 10s. 6d. for the most humorous photograph of any subject. We have had some really funny photographs submitted from time to time, and we feel sure that this ought to be a good competition. The coupon is given in this number.

Realizing Competition.—(Closes October 25th.)—Three prizes of 10s. respectively for the best photographs realizing the three sketches reproduced in the August number. We want juniors to take any one or all of these sketches and make pictures from them, employing what they think are suitable models and surroundings, and following as nearly as possible the positions given. It must, however, be remembered that no hard and fast rule is laid down in this respect, so long as there is an approximate resemblance to any one of the drawings. The backgrounds, for instance, may be totally different, and the models, where required, may be of either sex, or of any age, according to the individual taste or materials at hand. The coupon is given in this number.

Railway Life Competition.—(Closes November 25th.)—We offer a prize of one guinea for the best series of not less than six and not more than twenty photographs illustrating railway life. The guard, the engine driver, the shunter, the signalman, and the station master with his *aide-de-camp*, the porter, engaged upon their various occupations may be all pressed into service. Special backgrounds are unnecessary, as if the figures occupy good and natural positions we can cut them out, or not, as we think fit. The coupon will be given in the October number.

General Competition.—(Closes November 25th.)—A prize of 10s. will be awarded for the best photograph sent in, any subject. The coupon will be given in the October number.

Washing-Day Competition.—(Closes December 25th.)—A prize of 10s. 6d. is offered for the best photograph illustrating that

uncomfortable household institution, the weekly wash. Notwithstanding its discomforts, it offers considerable scope for the camera. For instance, pictures of boiling, "peggying," hanging-out the clothes and ironing may be made most pictorial if properly treated. The coupon will be given in the November number.

Baking-Day Competition.—(Closes December 25th.)—For the baking-day we likewise offer a prize of 10s. 6d. Like the preceding competition it is comparatively easy for anyone to make pictures, as the baking-day is a thing which happens weekly in almost all counties. Kneading, rolling out the dough, cutting out tarts, etc., and putting the finished articles into the oven offer considerable possibilities to the artist. The coupon will be given in the November number.

GENERAL RULES.

All pictures, etc., sent in must be accompanied by the proper coupon cut from the advertising pages of the current issue, or issue in which the particular coupon appears.

A competitor may send in as many photographs as desired, provided each is accompanied by a separate coupon.

The coupon should be affixed to the back of the print by one corner, and bear the name and address and other particulars.

All photographs, etc., should be sent flat and unmounted, addressed to The Editor, *The Junior Photographer*, The Country Press, Bradford. They must arrive not later than the 25th of each month to be in time for the succeeding competition.

The prints or manuscripts sent in become the property of the Editor, to reproduce if desirable. In no case can unsuccessful ones be returned.

The photographs must be the competitor's own work, and may be any size, but they are preferred not larger than whole-plate.

The Editor is the judge, and his decision is final.

A special coupon is provided for foreign and colonial readers, available for any competition at any date.

Floral Photography Competition.

—This has proved a popular competition indeed, 103 competitors entering the lists with some excellent work. The prize winner is Mr. W. Booth, of 31, Thornton Road, Bradford, Yorks., and certificates go to Mrs. Deane, Fairfields, Fareham, Hants.; J. C. Varty Smith, Nandana, Penrith; Miss Willis, Southwell Lodge, Ipswich Road, Norwich; Hugh Price, Dennis Vale, Stourbridge; M. E. Dickinson, Bradford, Iowa; Miss Margherita Ewing, Villa Petrilla, Naples, Italy; Brigade Surgeon Govan, M.D., Almorah, N.W.P.E. India; and W. G. Jamieson, Drumgarth, Cults, Aberdeenshire. The following are honourably mentioned:—Lady Jane, Duchess, Robin, Pongo, Semper Eaden, Slodger and Mascot. Mr. Booth writes us that his photograph was taken on an isochromatic plate with a deep yellow screen, and with an exposure of thirty minutes, with $f/32$. He painted the background specially for the occasion. This is the first time that a *Junior* competition has been won by a resident in the town in which the magazine is printed.

Shower of Rain Competition.—The absence of rain may have in some way accounted for the small amount of attention which this competition has attracted, for comparatively few prints have been submitted, and even these don't show sufficient signs of rain. We consider the print by E. Simnett, 21, Radnor Drive, Liscard, Cheshire, the best,

and award him the prize. Certificates are gained by W. G. Masterman, 7, Earl Street, Plumstead; J. Timms, Cleeve Cottage, Chesington Road, Ewell; and Chas. Levey, Boundstone Lodge, Farnham, Surrey. The honourably mentioned are Northwood, Brian Boru, H. A. C., C. E. S. I. and Snowbird.

Our Critical Column.

Under this heading the Editor will, in a friendly spirit, criticise photographs by any readers who care to send prints for that purpose. In special cases failures will be illustrated, with suggestions for their improvement. Attention is called to the fact that the bad points mainly are mentioned. Some of the photographs we receive are excellent in many respects, but we consider that to point out their weaknesses is of much more value than to extol their virtues. Prints should be sent flat, the package marked "Critical Column" on outside, and name and address of sender should be written on coupon affixed by one corner to back of print. A *nom-de-plume* may be added for publication. The Editor cannot undertake to return prints. Critical Column coupon must be cut from the current number of *The Junior Photographer*, and accompany each print sent. Particular attention is called to the fact that the criticisms appear in the second issue after their receipt. Thus prints with say, June coupons attached, receive attention in the August number.

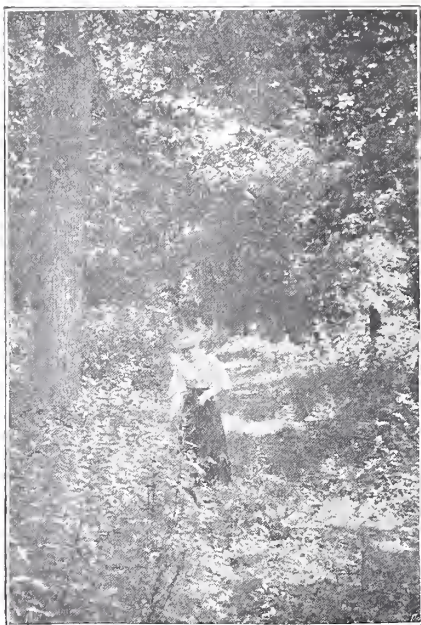
MURROUGH.—Murrough sent us a picture some time ago of this same old lady shocked by some scandalous story. We pointed out the defects and asked Murrough to try again. He has tried again, and this time he has taken her over a cup of tea, and he entitles his picture "Fifty years ago." Now the result is very nice, with the exception that there is the usual glaring fault of cutting off the feet. The whole is in good keeping, the dress correct, the position natural and the technique satisfactory, but—*did they have bamboo tables fifty years ago?* This is one of the little points which give the picture away. A Chippendale or Sheraiton "occasional" was what was required. We are



very sorry that this little slip has occurred, for on close inspection and after the thing has been calmly considered it completely takes away from the otherwise good effect.

Submitted for Criticism by Murrough.

Roy.—It is not often we get an almost perfect picture sent in for criticism, and we are very pleased to give Roy a full meed of praise for her capital little bit. Artistically we should say that the only weak point lies in the



rather stiff position of the left hand and arm. The lighting is most charming, the effect of sunlight and shade being capitally rendered, and the entire arrangement very good indeed, the darks and high lights being well balanced. We do not see that it could have been improved in any way by trimming. We should advise Roy to have it printed in carbon, a purple tint would look best.

P. MAKES P.—You very nearly got this reproduced in the recent competition, but unfortunately the lad was little too much "side ways" to give a good result. You might get the boy to stand again, and either let him turn his back more to the camera or else his face. The technique is quite satisfactory.

A. J. F.—You moved the camera slightly during exposure, otherwise the snap-shot would have been satisfactory.

SATURN'S RINGS.—You should not send things like this to criticise. We want pictures.

T. S.—Yes there is something very wrong with your print. In the first place you have considerably over-exposed the negative, in the second you have not focussed quite sharply enough, and in the third there is a suspicion of fog about the middle of the animal. Do you always get results like this? If so, perhaps your lens suffers from what is known as a flare spot. Should this prove to be the case turn one of the combinations slightly round in its mount, or send it back to the dealer.

Submitted for Criticism by Roy.

F. F. F.—Slightly harsh, but possibly this is the fault of the printing process. The idea of the two mites jogging along on dobby-horses is fairly good. They ought, however, to have been engaged in conversation, and should have been the other way up on the plate.

M. E. C. W.—This might have been something, but unfortunately it is not. The surroundings were exceedingly pretty, and the technique leaves nothing to be desired. The three who are engaged in forking look natural and easy. The fault lies in the fact that the young man who is standing with the rake to the left is watching the photographer, and that the two boys have been thrown in simply because they were there, and not to serve any purpose. The aforementioned person with the rake should if a real picture were desired, have looked either at the others, or at what he himself was doing. The two boys instead of standing, or rather walking about aimlessly



should have been posed together either watching the others, or raking up the straggling portions of hay, which one of them might have been carrying in his arms. A very good spot to have placed these boys would have been beside the nearest distant hay-cock to the left. The whole of the figures would not then have been in a single plane as is at present the case.

DRACIR.—The man was picturesquely attired, and if he had been looking over the gate instead of sitting (or rather standing) for his photograph you might have had really a nice composition. The place is a very pictorial one, and ought to be capable of giving very good pictures, provided you employ proper models.

HAMLET.—The technique is good although you have very slightly over-exposed. You could make a picture here if you took two or three child models with you, and let them be climbing about the old cart.

Submitted for Criticism by M. E. C. W.

Answers to Correspondents.

JOHAN.—We are very sorry, but we fear it is against our rules. Submit again. Just one hint, pay a little more attention to technique.

W. H. THOMPSON.—Your attempt in the Unique Division was very funny indeed, and only just escaped being reproduced. We must congratulate you upon your ingenuity in the way you "got up" the animal. Your photography is good.

J. BARNARD.—You flatter us, and we are very pleased indeed that you hold us in such high esteem. We hope you will continue to do so even if your prints have not gained any award. There were a great many sent in for the "Salon," and most of them by first-class hands, so that beginners had really very little chance.

E. W. LEA.—We do not know the firm you refer to.

J. A. RECKETT.—You are a very Junior Photographer indeed, but your work shows promise, and we should advise you to continue. You had better try the Critical Column first, as you will get advice in that, both as to technique and composition.

A. WOOD.—Try solio and tone with water, 16 ozs.; ammonium sulphocyanide, 30 grs.; gold chloride, 2½ grs. Keep the prints continually on the move while toning, and on no account allow any of the fixing bath to gain access thereto; the least trace of hypo does away with the possibility of obtaining good tones.

SEMPER EADEM.

—We regret that you did not like it, but we really cannot help it now, and certainly a good many have written congratulating us. Tastes differ.

GAS.—Grey rubber tubing is much better than the red, as the former is least affected by gas and chemical action.

AU REVOIR.—There was an article on "Carbon Printing" in the April number of *The Junior Photographer*.

J. GILLOTT.—Don't be afraid to send us your prints, however bad, if not for competition then for the Critical Column, as we may be able to point out where you are wrong. We hope *The Junior* will continue to be of use to you.

L. H.—The following combined toning and fixing bath will suit the majority of gelatino-chloride papers now on the market:—Water, 1 pint; sulphocyanide of ammonium, ¼ oz.; hyposulphite of soda, ½ lb.; gold chloride, 2½ grs. Wash prints before toning.

BROWN.—The following clearing bath will undoubtedly remove the yellow stains that have been caused by the developer: Sulphate of iron, 3 ozs.; sulphuric acid, 1 oz.; alum, 1 oz.; water, 20 ozs. First wash well to remove all hypo from the negative, then immerse in the above solution until the stain is removed, again wash well and dry.

A. B.—To copy an old faded albumen print, use an isochromatic slow plate and a yellow screen, give a full exposure, and develop with hydroquinone.

H. L.—To remove yellow stain caused by pyro-metol developer, soak negative in thiocarbamid, 20 grs.; citric acid, 60 grs.; chrome alum, 60 grs.; water, 6 ozs.

A. E. ELSV.—The best and safest plan is to try a good local cabinet maker.

PRE.—See answer to A. Wood. The paper you name is very good. Write to the Platinotype Company, 22, Bloomsbury Street, New Oxford Street, London.

We thank Lady Jane, L. R. Cundall, H. W. Hill, R. Makinson, E. McCall, for their interesting and flattering letters.

. A singular error occurred last month in this column in the answer to J. Griffiths, junr., when five ounces of water was given as sufficient for a quarter of a pound of hypo. It should, of course, have read "fifteen ounces of water."

JOLLIE-JAP-AN.



The above beautiful design should be specially interesting in view of the recently issued Japanese number of *The Practical Photographer*. It has been prepared by our own Anglo-Japanese artist, who, in order to imbue himself with the true spirit of Japanese art, underwent a long course of Japanese treatment, being confined in the tea room of an Oriental Café for some weeks, with no other literature than the vocal scores of the "Mikado" and the "Geisha," and being fed entirely upon Japanese nuggets and strong tea. The composition is allegorical, and represents the progress of photography in the Land of the Rising Sun. We see the first Englishman arriving, accompanied with his apparatus. He is greeted by a choir of fair damsels (Geishas), while a Kab-manne politely says "Keb, sir." In the next panel we find that the art has made rapid progress, for here a Japanese Foto-grafer is being called over the Kohls by a lady who is disgusted with her portrait. Then the Nu-Wo-Man appears on her Bikee, attracting the attention of the Hand-Kamera-

manne, and a little to the right may be found the De-tek-tiff Nu-sence on the war-path. A high art professional next attracts attention, the siter exclaiming, "Gracious! how long am I to stand here with this crick in my neck?" while the operator mildly answers, "Mosh-Xtrordinary, but I can't see a bit of you on my screensh." A ladies' school, surprised by a Tinne-type-work-er, is next portrayed; and the final cartoon represents the troubles of the La-da Ama-teure, whose female friends will persist in opening the door to enquire how the portrait of the La-da Ama-teure's Fi-ong-say is getting along. The Fi-ong-say may be seen outside, curling his whiskers. The smaller designs sprinkled about are too numerous and too deeply Japanese to mention singly. The writings, too, when translated into English would be unintelligible even to the most weak-minded, and we have therefore determined not to risk their publication. We trust our readers will be able to see the drift of the Allegory. We confess we don't.

The Junior Photographer

Edited by Matthew Surface.

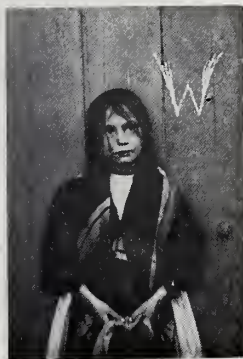
Vol. III.

OCTOBER 15th, 1896.

No. 27.

OUR FIELD DAY.

By the Editor and his Assistants.



WE are beginning to find this Field Day a great responsibility. Here we are in the position of having to pose as leaders, and yet we frequently find ourselves guilty of the very same

short-comings for which from time to time we have called others to task. We are not able to practise what we preach. The old story of the apologetic amateur seems to apply to our case. You may not have heard the tale, so here it is.

Once upon a time there was an amateur photographer, and after a season of summer labours he conceived the idea of giving a lantern entertainment to his friends, so as to show them how clever he was, and how superior to the vast majority who rather than seek some intellectual and artistic hobby, occupy their periods of relaxation in lounging and smoking.

Gipsy. Matthew Surface.

Time passed, the evening arrived, the friends assembled, and the slides were exhibited one by one by the amateur photographer himself, who gave the titles of the pictures and accompanied each with a brief description, also with a lengthy apology. The friends felt that their sympathies were unduly called upon, for this was the form the "explanatory remarks" usually took. "H'm! View on Pogmoor. I'm sorry the slide is a little dense, because there was so little detail in the negative from which it was taken, and it was just beginning to rain at the time, besides one of my dark slides leaked, and let in a lot of light which fogged the plate, and unfortunately in developing I inadvertently poured on the pyrogallic acid without any restrainer, and before I could get it off again the image flashed up. Otherwise I think the subject is very successful. Ahem! Germaine Abbey. The walls do not incline quite so much in reality, but I regret my camera had no swing back, for the limited means at my disposal, prevented my going in for a costly apparatus. In other respects I think this is rather a nice picture, though, of course, the sky looks rather bare without clouds, but I had not time to print them in, or really I should never have been able to show these slides to-night," etc., etc.

The friends thought that perhaps it would have been better if he had not.

Now we very much fear that we are in the same box as the apologetic amateur. For nearly a month past there has not been a single fine day in our neighbourhood. When at last it really did seem as though matters were going to mend, we sallied out full of hope and enthusiasm, but the weather changed for the worse before Loughwick was reached, and dark clouds and occasional showers with a high wind replaced the fine sunny morning which had greeted us on rising. There was nothing left but to make the best of it, for time was up, that is if we were to have a "Field Day" and show the results in the October number.

"Ay, well there's my gronfeyther, he can walk with two sticks."

But when we saw "gronfeyther" in the distance, we thought he would be a long time in getting on to the moor, and possibly might not like the keen blast and the sharp showers, so the idea of age was given up, and after some little conversation we succeeded in securing two small girls, after they had duly asked Ma's permission. We set off up the steep meadows, and thence through several stiles to the wild moorland which we have previously mentioned, with its stumpy trees and small crags, offering a great variety of scenery either in respect of



To the village, therefore, with all possible speed and to the neighbourhood of "Peggy's," where models of all styles were procurable.

Our first request was for an old man.

"Yes," replied the youth whom we accosted, "there is Peter Rogers."

"Well, what about Peter, can he walk a mile to the top of yonder moor?"

"No, he can scarcely walk a step, and he cries, and says his head is too heavy for his body."

"Well, we don't want silly old men. Do you know anyone else?"

distance or foreground.

The information as to our whereabouts leaked out notwithstanding preliminary precautions, consequently before long two very small girls and a huge baby turned up, next a little three year old with his elder brother, and then a small crowd of boys. We had plenty of choice so far as models went, and might have made good pictures if only the elements had been a little more amenable.

P. H. Emerson says, "Æolus is the breath of the life of landscape," and tells us to ignore all such childish rules as that the lens should only work when the sun shines, or when no wind

blows. Now these words were in mind all the afternoon. We laboured away with a full measure of that hope eternal which ever springs anew in the human breast, in spite of the stiff breeze which attempted to run off with



the focussing cloth, and kept every leaf and branch in a state of incessant vibration so that exposures beyond the limit of those which are usually termed instantaneous seemed to be out of the question. Added to this there was not really sufficient light for instantaneous exposures, especially as the evening approached, and indeed it was already half-past three before a single negative had been taken. A wind is a nuisance otherwise, for it seems to distract the attention, to confuse the mind, and leads to exposing the same plate twice. Most people who do anything in a high wind feel as though it must be done very quickly, that it must be rushed like the wind itself. Men of greater experience would have done better, no doubt, under the circumstances. We hope so, for scarcely a photograph that we took would pass muster in a third-rate exhibition. Those which are reproduced here, few though they may be, are the best of a total of some three dozen.

"Be to their faults a little blind,
And to their virtues wondrous kind."

The first plate exposed was "The path across the moor," an attempt to improve upon the picture shown last month. The principal defects it will be remembered in the former view were, in the first place, the unsightly wall to the left, and in the second place, the sheep instead of following roughly the footpath, extended across

it, and added one more parallel line to those of the horizon and trees. A slightly different position was therefore chosen for the camera on the latter occasion—a little further away from the tree and with the wall left out. The position is undoubtedly a better one, but where are the sheep? Alas, they were not in the field at all, so we could not make use of them.

The two girls were placed on the footpath as though on the way to the village, and the exposure was made as rapidly as the hand could raise the cap and put it on again. The result is in many respects better than last month, the tree is more graceful, though its leaves and branches show many indications of movement. The distant hills, which in the first picture were not visible because the negative was a little over-developed, are clearly seen in the present instance. The picture is, however, as yet more of a failure than a success. There are too many latitudinal lines. First in the foreground, a white ridge produced by a long band of flowering grasses, then the line of



the wall, next that of the distant hills, and lastly the branches of the trees. To make a picture of this scene a flock of sheep meandering along the footpath and extending from the near

foreground quite into the distance is an essential element, or a corresponding effect might be produced by the two children remaining where they are, or a little nearer the camera, and the sheep occupying the distance between them and the wall, keeping always to the line of the footpath. The eye requires focussing, as it were, towards the centre of the picture, but the many parallel lines alluded to countermand this effect to too great an extent, and rob the view of pictorial excellence.

"What way does the wind come,
What way does it go?"

is a nice idea moderately carried out, the trees on the horizon give distinct evidence of a high wind, which is also shown in the child's apron, though not so much as might be desired.



No. 1.

"The old gate"

is perhaps the best of the series. The light coming strongly from the left is all that could be desired, the position of the children would not admit of much improvement, the only drawback in the original picture was the tree, which had shaken its branches so much in the wind that the sky portion was completely disfigured. A reasonable liberty has been taken, and the branch of a tree from another negative has been inserted in place of that which the wind spoilt.

The last work we did was to attempt a series of portraits. It was getting darker, and they were under-exposed. One only is reproduced here for the initial letter. It is hard owing to the development being necessarily forced.

It may be stated in concluding that the pictures we have shown, clearly point to a capital district. If at all possible we will take Loughwick again for the next "Field Day," or if obliged

through weather or other circumstances to choose some other place, we shall return there at the earliest opportunity next season. It is an undoubted fact that one cannot realize the beauties of a place at the first visit. It is advisable to go again and again, in order to become acquainted with its elements more in detail, so as to be able to proceed at once to the place where the picture is to be taken, without experimenting with this and that subject just to see how they will turn out.

MY FAVOURITE DEVELOPER.

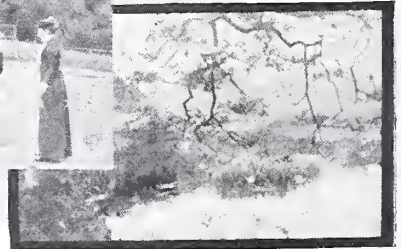
J. Pullan.



Y favourite developer for negatives, amidol, is a white glistening powder, easily soluble in water, which in the presence of sodium sulphite be-



No. 2.



No 3

comes a powerful, rapid, energetic, stainless, economic, detail-searching developer.

FORMULA.

Amidol	5 grains.
Sodium sulphite	50 "
Potassium bromide	2 "
Water	$\frac{1}{2}$ ounce.

This for use has the addition of an ounce and a half of water.

As amidol does not keep well in solution, a quantity of the above is made up without it:—

Sodium sulphite	1000 grains.
Water	10 ounces.

The amidol being very soluble is dissolved as required, and a ten per cent. solution of bromide potassium kept at hand for restraining if needed.

PROCEDURE.

If a half-plate is to be developed,

two ounces of solution will be required, therefore for *normal exposures* mix half an ounce of the above concentrated solution with an ounce and a half of water, add five grains of amidol, (a little bone spoon is kept for measuring this quantity of amidol to avoid weighing), then two potassium bromide restrainer tabloids of one grain each. The plate being dusted is laid in the dish, the developer flowed in an even sweep over it, and a sharp look-out kept for air bubbles. The image should appear in from eight to ten seconds, and development be complete in about five minutes, the plate being withdrawn when dense enough, fixed and washed in the usual way. For *unknown exposures* it is advisable to begin with a quarter ounce concentrated solution and add the remaining quarter ounce as development proceeds it required. For *over-exposure*, (known by the appearance of the image with all detail as soon as the developer is poured on), pour off developer, flood the plate with water, and add a few drops of the ten per cent. solution of bromide of potassium. For *under-exposure* (known by the tardiness of the image in appearing), add solution of sodium sulphite in small quantities. A successful procedure in cases of known under-exposure—instantaneous or flash-light—is to develop for detail by using normal strength, taking care not to go as far as to produce general fog. Having obtained detail, intensify for density, for which an amidol negative is admirably suited.

THE ADVANTAGES

resulting from the use of amidol are:

(1) *Detail* is easily obtained with plates that have had a very brief exposure, thus proving it invaluable for shutter work and short exposures.

(2) *Cleanliness*. It gives clear, soft negatives, free from stains, which fits them for intensification if necessary. It does not stain the fingers or films unless the solid or highly concentrated solution be touched.

(3) *Economy*. The solution can be used repeatedly—four or five times—without loss of developing power. Besides giving excellent results with plates, it is very well suited for lantern slide work, while for bromide paper it is *the* developer.

HAUNTS ABOUT HOME.

Nellie Clifford.



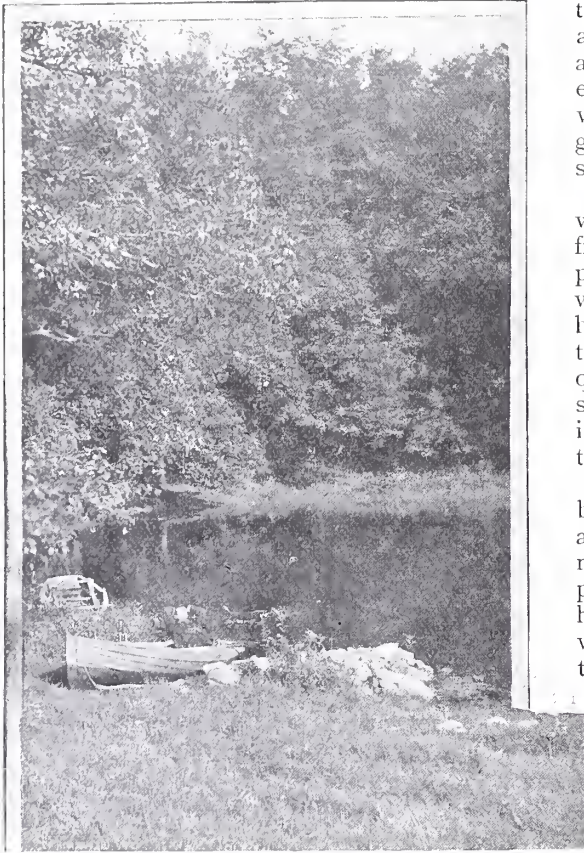
HE above title took my fancy immensely. I imagined myself wandering about taking photographs which would make even Mr. Eland himself envious of the talent by which I had produced "something from nothing." I resolved to take the camera no further than from one gate to another of our own grounds and delightful pictures



No. 4.

made "from nothing" rose before my mind's eye. I thought of the old saw-pit, with its moss-grown planks, where the first violets are to be found hiding, and fallen trees and ivy-clad stumps fixed themselves in my mind—but unfortunately fixing themselves firmly in my mind was all they did.

I *went* to the old saw-pit—it looked eminently uninteresting. I could not see a fallen tree anywhere—and any stumps there were, were not ivy-covered.



No. 5.

I trudged back with my camera, in an unpleasant frame of mind, wondering if even Mr. Eland could make a stump look like anything *but* a stump, or a saw-pit like anything *but* a saw-pit.

Next day I was in a better mood, and ready to acknowledge that making "something from nothing" was a talent—and a talent I didn't possess. I felt that nothing I could ever do would turn out "Elandish," and being in a humble frame of mind, was willing to grant that it was so. (I am sorry, for to make "something from nothing" shows a keen perception of art.)

I was still anxious to make up my series and set to work at once, keeping to the same route, *viz.*, between the back gate and one in the front avenue.

I began by taking the view of an avenue leading from the gate at which I started. I was woefully disappointed on developing the plate (No. 1). "Expose for the shadows and let the lights

take care of themselves," was a rule which I had forgotten, and the result is, as might be expected, a hard black and white print, instead of one suggestive of hot September sunshine and cool shade beyond.

I then wended my way towards the lake—which is seen from the front windows. As I passed the tennis-ground, a wordy warfare was going on between the players, so I tried taking them, but as the original question had been already settled, it is evident that there is a good deal of "sham" about this (No. 2).

I then caught sight of a little bit of the lake, near the back avenue, which had never struck me before as being especially pretty (No. 3.) I wish I had had a backed plate, as there was so much bright distance that it was sure to be halated.

Of course, I took it over again, avoiding halation each time, but as these negatives were not as satisfactory as the first one, in spite of this blemish, I kept that for the series.

After this I walked along the winding avenue by the edge of the lake,



No. 6.



No. 7.

feeling deeply grateful to the sun for retiring behind a cloud and thus enabling me to take a bit of water where the shadows lay cool and dark. Here a patient angler conveniently posed for me, and I secured a photograph (No. 4). At this juncture the sun once more blazed forth, and tempted by the brilliancy of the autumn tints, I tried another plate, taking almost the same place with the camera further back. This was not altogether successful, but I will explain further on my reason for putting it into the series (No. 5).

From the lake I pursued the windings of the back avenue. Here I exposed another plate, posing an obliging dairy-maid—real, perhaps, but not ideal—on her way to the house (No. 6).

I went on, passing uninteresting farm buildings, till I reached the coachman's house. It is neither pretty nor interesting, and I do not know exactly why I include it in "Haunts about Home." I never haunted it, nor has it ever haunted me! However, I took it, and like all photographs that one does not care about, it came out the best of the series, so I add it (No. 7).

At the back gate I took two pictures, one (No. 8), which is unsatisfactory owing to the sun showing the pillars, and the other (No. 9) showing the lower gate. This is better, as I had brought the camera further down the avenue, and waited for the sun to shift round a bit.

It was now getting late and

time to return, but I used my two remaining plates on my way back. One of the ponies was being watered as I passed the lake, so I tried the two last exposures (No. 10). She moved in one, but the other is very fair. I stopped work for the day, intending to add more. But, alas! for good intentions—when I once more take out the camera, autumn is casting her golden mantle, and the touch of winter's chill finger is visible everywhere. The sun is shining brightly, but early frosts are bringing the leaves down in thousands, and very dreary is the little walk in the wood, which is wont to look so

pretty in the spring, in its airy dress of green, and which affords such a shady resort in summer, with its thickly interlaced branches



Nos. 8 and 9.

overhead (No. 11). Turning towards the lake, I found a change which struck me so forcibly that I exposed again (No. 12). The deserted boat, half filled with water, and the leaves dying everywhere, make a typical picture illustrating "Summer hath flown." The flat-bottomed boat in the distance is in the same place as in No. 4, but the angler has long since quitted this resort, and all speaks of a fast-coming winter.

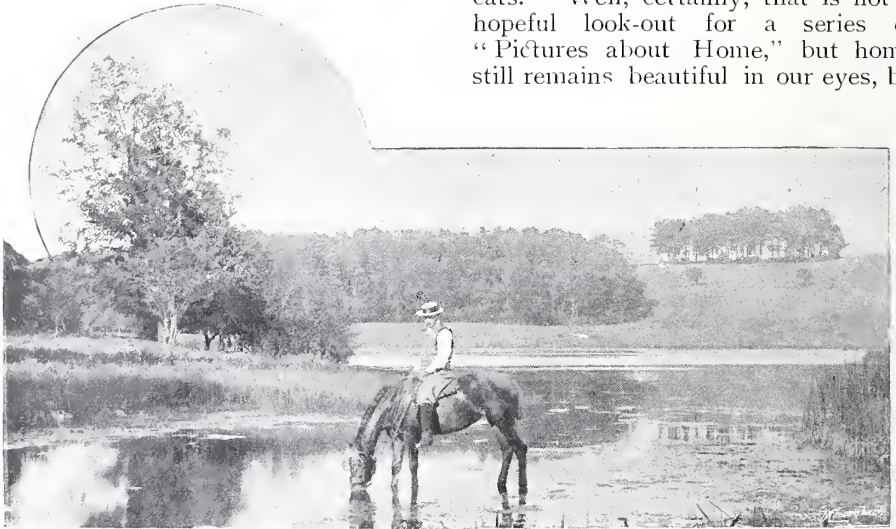
In passing along the back avenue I caught a glimpse of the house between the trees, and thought that a picture of it would make a good conclusion to the series. I had to get clear of the wood before I could focus, and then found that I had a view of the house from a spot whence it would have been impossible to obtain one in summer when the trees are in full leaf.

This done I exposed a few more plates and went home, and in a week or two had completed the series. I have, of course, only included a few of



No. 12.

front garden is a daily haunt for every dog that passes by, and our back garden the same for all our neighbours' cats." Well, certainly, that is not a hopeful look-out for a series of "Pictures about Home," but home still remains beautiful in our eyes, by



No. 10.

the pictures here. Many of those I took would be absolutely uninteresting to the readers of *The Junior Photographer*, but those I have chosen for reproduction will serve as a guide to the kind of series I mean.

I know that every home does not lend itself picturesquely to photography. Some could truly say, "Our

reason of the tender memories which lie around it.

Those who do purpose making a series of "Haunts about Home" should not give up photography during the winter. There are a great many places which are attainable then, but quite out of the question when the leaves are on the trees. Keep to one route,

and work steadily through it, taking a picture now and again. There are heaps of places which are pictorially worthless, but to you are worth everything. Every little stone or stump possesses interest when we have lived besides them all our lives. In after years we shall value those pictures.



No. 11.

Of course, we know that we can do without them, that in memory's album pictures are graven such as no camera could ever produce, pictures endowed with living reality, that no time can obliterate, and that live as clearly in our memories as if we had seen them but yesterday. We have still the same places—still the same scenes—

but the actors? Ah! well, memory will supply those, but only memory.

But to return once more to practical advice. It is extraordinary what a marked change we have to make in exposures in winter. We are apt to be misled by apparently good light when focussing our pictures. I never alter my rapidity of plate, as some do, but prefer to use an ordinary and to double the exposure.

I hope someone will be tempted by these papers on a "series," to make a collection, and that they may get as much pleasure out of it as I have done out of mine.



HINTS TO BEGINNERS IN PHOTOGRAPHY.

Robert Grimshaw.



ANY amateurs do not succeed in getting creditable pictures, even with good cameras, first, because they do not understand the general principles of optics, and second, because they do not know the special peculiarities and the capabilities of the instruments which they are using.

In a general way they forget that one cannot get a good picture of an object that is between them and the sun, or when the sun's rays fall directly vertical. Then they expect too much from a so-called "universal focus" lens, thinking that it will reach out sideways so as to get both ends of a passenger car sixty feet long at a distance of

twenty feet, and at the same time get the details of a ruined tower on a hill-side, half a mile or more away.

They also expect to get an undistorted picture of a tall building only forty feet away; and to get a good sharp picture of a smutty black object like a locomotive just come in from a long run. Or, they will think that a moving object can be as readily "snap-shotted" from the top of a street car or omnibus going rapidly in the opposite direction as from a stationary location.



They also expect the same speed from a \$5 lens as from one costing \$50 or more; the same speed with a given shutter, no matter what kind of plate, or with the same plate, no matter what the shutter or lens, or the same speed in Leipzig as in Naples or Cairo. Also, they will use the same developers and fixers with Thomas', Richard's or Henry's plates, and expect to get

the same results; and the same way with papers. They will use the same baths with the celebrated X as with the renowned Y or the famous Z brands.

The best plan is to pick out some one good make of plate or film that can be got in photographic supply shops generally, and learn how to use it, first under only one set of controllable conditions (as lens, stops, baths, etc.) and then gradually work up to a full knowledge of the behaviour of that kind of negative under various conditions which it is desirable to change. Sticking to one brand of negative leads to better results in the end than experimenting.

And now for the camera itself. We will say that it is a hand camera with a "pull-out" on which the distances are not marked for very near objects. If there is a ground glass plate on which to observe the image, set the instrument on table or tripod a given distance, as three feet from a wall which is well illuminated by direct sunlight, and on which there is an ordinary placard with some letters as small as one-fourth of an inch in height, and pull out the "draw" until the letters appear sharp and clear. Then make a knife scratch so that that amount of pull-out can be found again when wanted, and mark it "3." Similarly mark the "4," "6," "8" and "10" positions.

Now tack up on the wall a two foot rule, or a yardstick, or other convenient measure, and for each position of the "draw" see what length can be distinctly seen. Thus we will say at three feet only 15 inches can be seen the "short way" of the plate; at six feet, 36 inches, and so on. This will prevent miscalculations of distances and

frequent disappointments when there is no time to change the position of the camera or of the object being photographed.

Where the camera has no ground glass plate, it may be feasible to substitute one temporarily for the film board or whatever else is about at that position. If no ground glass is available, tracing paper, or tracing cloth, or paraffined or oiled paper will answer quite well. If the substitution cannot be made, then perhaps the objective can be taken out and tested with a glass or paper screen at various focal distances, with objects at measured distances away. If all these methods fail, then mark on your poster a ring one foot or two in diameter, and take half a dozen or a dozen negatives at various distances from the poster and with the various positions of the pull-out. You will thus learn the "sharp" positions of the pull-out for each distance from the object to be photographed and also the size circle within which you may work. Thus, if at a given distance you find that your two foot circle occupies half the short diameter of a 5×4 plate, you may rest assured that the maximum circle within which you may operate at that distance will be four feet in diameter; but you might also take in an object that was five feet one way if it was not more than four feet in the opposite dimension (provided, of course, that the long way of the plate came with the long way of the object).

It is also a good plan to practise with the various "stops" under various known conditions; and to test the finders, where there are any, to see if they are of the right size and in the right position, as they are very often hastily placed, and also sometimes get slid out of adjustment. — *Scientific American*.

RULES FOR TRIMMING PRINTS.



R. W. K. BURTON, writing in *Process Work and The Printer*, gives the following rules for trimming prints.

1. A "guiding line" is a line to which the edges of the prints are to be

trimmed parallel and at right angles.

2. The edges of the plate are not to be taken as guiding lines.
3. Any vertical line in the photograph may be taken as a guiding line.
4. In the case of reflections in water, an imaginary line joining any point in the image and a corresponding point in the reflection thereof is a vertical line.



Wrong.

5. No horizontal line except the sea horizon should be taken as a guiding line

REMARKS.

3 is on the assumption that the back of the camera has been vertical during exposure.

5. If a horizontal line were either exactly at the level of the axis of the lens, or at whatever level if it were in a plane exactly at right angles



Correct.

to the axis of the lens, it might be used as a guiding line; but as knowledge in these matters is not generally accessible, these guiding lines may be put out of the question in practice.

Unless the camera is at a great height, a low-lying coast line at a distance may be taken as a "sea horizon."

Our Prizes.

Humorous Competition.—(Closes October 25th.)—A prize of 10s. 6d. for the most humorous photograph of any subject. We have had some really funny photographs submitted from time to time, and we feel sure that this ought to be a good competition. The coupon was given in the September number.

Realizing Competition.—(Closes October 25th.)—Three prizes of 10s. respectively for the best photographs realizing the three sketches reproduced in the August number. We want Juniors to take any one or all of these sketches and make pictures from them, employing what they think are suitable models and surroundings, and following as nearly as possible the positions given. It must, however, be remembered that no hard and fast rule is laid down in this respect, so long as there is an approximate resemblance to any one of the drawings. The backgrounds, for

General Competition.—(Closes November 25th.)—A prize of 10s. will be awarded for the best photograph sent in, any subject. The coupon is given in this number.

Washing-Day Competition.—(Closes December 25th.) A prize of 10s. 6d. is offered for the best photograph illustrating that uncomfortable household institution, the weekly wash. Notwithstanding its discomforts, it offers considerable scope for the camera. For instance, pictures of boiling, "pegging," hanging-out the clothes and ironing may be made most pictorial if properly treated. The coupon will be given in the November number.

Baking-Day Competition.—(Closes December 25th.)—For the baking-day we likewise offer a prize of 10s. 6d. Like the preceding competition it is comparatively easy for anyone to make pictures, as the baking-day is a thing which happens weekly in almost



instance, may be totally different, and the models, where required, may be of either sex, or of any age, according to the individual taste or materials at hand. The coupon was given in the September number.

Railway Life Competition.—(Closes November 25th.)—We offer a prize of one guinea for the best series of not less than six and not more than twenty photographs illustrating railway life. The guard, the engine driver, the shunter, the signalman, and the station master with his *aide-de-camp*, the porter, engaged upon their various occupations may be all pressed into service. Special backgrounds are unnecessary, as if the figures occupy good and natural positions we can cut them out, or not, as we think fit. The coupon is given in this number. Only one is needed for each set.

all counties. Kneading, rolling out the dough, cutting out tarts, etc., and putting the finished articles into the oven offer considerable possibilities to the artist. The coupon will be given in the November number.

GENERAL RULES.

All pictures, etc., sent in must be accompanied by the proper *coupon* cut from the advertising pages of the current issue, or issue in which the particular coupon appears.

A competitor may send in as many photographs as desired, provided each is accompanied by a separate coupon.

The coupon should be affixed to the back of the print by one corner, and bear the name and address and other particulars.

All photographs, etc., should be sent flat and unmounted, addressed to The Editor, *The Junior Photographer*, The Country Press, Bradford. They must arrive not later than the 25th of each month to be in time for the succeeding competition.

The prints or manuscripts sent in become the property of the Editor, to reproduce if desirable. In no case can unsuccessful ones be returned.

The photographs must be the competitor's own work,

Print Trimming Competition.: Prize Picture.
The Untrimmed Photograph. W. R. Brightman, Bristol.

and may be any size, but they are preferred not larger than whole-plate.

The Editor is the judge, and his decision is final.

A special coupon is provided for foreign and colonial readers, available for any competition at any date.

General Competition.— Numerically a good competition, there being over 190 entries. Neither the technical nor artistic standards, however, were very high, attempts at figure studies being very few and far between indeed, while composition was in a great many cases painfully conspicuous by its absence. At the same time, be it said, we have had many worse competitions, and when the number is taken into consideration, allowance has to be made for a percentage of poor photographs. We have awarded the prize to Miss Sydney Fisher, Florence Terrace, Falmouth, and certificates to William Baldwin, 79, Colne Lane, Colne, Lancs., and James Watson, 8, Robertson Street, Greenock. Meteor, Welcombe. Iona. Kaulo Moosh, 2 Wrong, Miss C. R. Bingham, M. E. C. W., H. H. B., Darlum, Experimenter, Ivanoff, E. A. M., Wax-work, Pyro, Cock Robin, Volt,

certificates will be sent to Miss Fleming, 12, Melville Crescent, Edinburgh, and W. A. Beevers, Cleveland Road, Huddersfield. The honourable mentions are as follows:—Never-give-up, Pen (spoilt by the orthodoxly-attired man), Tudor, Whiskers, Mascot, Robert, Dandelion, Newlands, and Braithwaite.

Our Survey.

Mr. A. J. Richardson, who has, for the past four years, been Honorary Secretary to The Lantern Slide Exchange Club has resigned, and the vacancy thus occasioned been filled by Mr. J. S. Hawker, of Mutley House, Plymouth.

Mr. Percy Warren, of 294, Palmerston Avenue, Toronto, Canada, would like to correspond with some other amateur photographer in London, in order that he may exchange prints of places of interest, snap-shots on the streets, etc

The Aintree Photographic Society are going to hold an exhibition on Dec. 3rd and 4th. There are classes open to any amateurs who like to send, while professionals are also catered for. Mr. E. P. Heron, 2, Tilney Street, Orrel Park, Aintree, Liverpool, will supply all particulars.

THE NAMING OF PHOTOGRAPHS.—It is not a good plan to give an indefinite name however poetical to any subject of topographical or archaeological interest, or if this be done the specific name should also be added. For instance such a title as "An Irish Round Tower" is to be condemned, it ought to read, "Round Tower, Monasterboice," or "Glendalough," or wherever the tower may be situated. "Sunset on the Abbey" is not satisfactorily explicit, "Sunset on Netley Abbey" would be better. "The Old Castle" should be "Scarborough Castle;" "The Old Hall," "Morton Old Hall," and so on.

PHOTOGRAPHIC SECTION STANLEY SHOW.—At the forthcoming Stanley Show at the Agricultural Hall, London, November 20th to 28th, the usual photographic competitions will be held, with the following gentlemen as judges: Rev. F. C. Lambert, and Messrs. Bernard Alfieri and H. P. Robinson. There are two classes at least in which some of our prize winners and competitors might essay their strength, *viz.*, beginners' class, for those who have commenced photography since January, 1894; and novices' class, for those who have never won a medal or prize at an open photographic exhibition. Society competitions and those organized by ourselves and other periodicals are not counted as "open." Silver and bronze medals are offered. Prospectuses may be obtained from Walter D. Welford, Manager Photographic Section Stanley Show, 57, Chancery Lane, London, W.C.



Coachman Chambercombe, Pen, Young'un, Sissie, Moray Loon, C. E. B., Heather, Coney Hatch, Follow the Leader, Ben Bolt, Rustonian, Sabrina, Alan, H. S. Pockson, and Monte Christo all send attempts of considerable merit and gain honourable mention in the order given above.

Print Trimming Competition.— Contrary to our expectations, we have not had very many really striking examples of print trimming submitted, which leads us to believe that even yet our readers are not sufficiently educated in this matter, preferring to retain a whole bad half-plate rather than a small but effective slice taken out of the heart of it. There were, fortunately, one or two prints which displayed sufficient care in the trimming to be well worthy of attention, and among these we consider the photograph by W. R. Brightman, 61, Redland Road, Bristol, the best, and award him the prize, while

The Trimmed Photograph.

Our Laboratory.

A wax candle rubbed round the edges of a plate, film side, will often prevent frilling.

Many of the fading prints attributed to imperfect washing are probably defective owing to imperfect fixation which no after washing will correct.

FOR MOUNTING PHOTOGRAPHS ON METAL.—

Gum tragacanth	1 ounce.
„ arabic	4 ounces.
Water	17 „

STRONG SHELVES FOR NEGATIVES.—Glass, like water, is heavy, and any shelf destined to carry a pile of negatives must be securely fixed to the wall either by brackets underneath, or by brackets above. In fact, it is worth while to spend a little money on extra brackets than to run the risk of losing all the negatives at one swoop.

KAURI-PINE FOR CAMERA.—To those amateurs who contemplate the making of a hand camera, or in fact any camera woodwork, the use of Kauri-pine may be suggested. It is a New Zealand wood, very close in the grain, tough, pliable and very strong. It planes up quickly and easily, and polishes well. The absence of troublesome grain is a great advantage. It is a hard wood and therefore the tools must be in particularly good order.

METOL AND AMIDOL.—Much used to be said about the merits of metol and amidol. They were both considered to be the only developers that could hope to oust pyro from its place of honour as the developer that had been longest in use. The amidol men decried the metolites because metol acted (or was said to act) on the skin. The metolites rejoined that amidol stained everything it touched. Even now each developer has its advocates, but the balance of favour seems to be with metol, probably because it keeps better when made up in stock solution and also after use.

THE EYES AND DEVELOPMENT.—A great relief to the eyes during the process of developing is obtainable by the use of a screen between the ruby lamp and the eyes of the person developing. The screen may be made out of the orange paper in which some brand of plates are packed, or of canary fabric, which is more yellow than the former. Another means of giving rest to the eyes is to hang a curtain of green tissue paper on a wire so that it may be pulled across or taken away as required. The effect is very restful. Yellow light if once tried is much appreciated, but it is difficult to get a yellow chimney that is quite safe, at any rate for plates. For bromide paper there is nothing better.

Our Critical Column.

Under this heading the Editor will, in a friendly spirit, criticise photographs by any readers who care to send prints for that purpose. In special cases failures will be illustrated, with suggestions for their improvement. Attention is called to the fact that the bad points mainly are mentioned. Some of the photographs we receive are excellent in many respects, but we consider that to point out their weaknesses is of much more value than to extol their virtues. Prints should be sent flat, the package marked "Critical Column" on outside, and name and address of sender should be written on coupon affixed by one corner to back of print. A *nom-de-plume* may be added for publication. The Editor cannot undertake to return prints. Critical Column coupon must be cut from the current number of *The Junior Photographer*, and accompany each print sent. Particular attention is called to the fact that the criticisms appear in the second issue after their receipt. Thus prints with say, June coupons attached, receive attention in the August number.

SPECIAL NOTICE.—Those who desire a special criticism without the inconvenience of waiting for its appearance in these columns, may send the print together with sixpence or a shilling in stamps, when the Editor will furnish accordingly a careful criticism by post within a few days, pointing out, as fully as possible, the faults of the picture, and the steps which should be taken in future. For this no coupon is required. We also reserve the right to reproduce any of the photographs sent in for this purpose should they sufficiently "point a moral."

RETISO.—This is good technically, but a great deal too formal from the artistic standpoint.

BLACKBURN.—Over-exposed, and consequently spotty.

C. E. S. I.—The idea is good, but you have over-exposed considerably, and the result is a nasty chalky print. You will have to make another attempt.

HARDRADA.—We fancy the negative must be very thin, or else you have over-exposed the bromide paper. As an "effect," nowever, it is not at all bad.

WHITE ROSE.—The misty effect is undoubtedly due to fog. You must look and see if your camera is perfectly light-tight, and if this is the case then turn your attention to your dark room illuminant which may not be safe.

EFARMAC.—Excellent and really something from nothing. We fancy, however, that the good effect is in a great measure due to the careful manner in which you have printed your effort.

CASUAL.—There is no depth of focus about your print, and you have over-toned it. We should say that the sun was not in very good position when you took the view, and that you were not very particular in the way you focussed. Your point of view was excellently selected.

CHILD.—Fairly good, but rather commonplace. You must remember that you could not possibly make a picture in which all the main lines ran horizontally across from side to side with nothing to break them up.

WILLFAR.—Trimmed as you suggest, your photograph would look a great deal better, although you might also cut off nearly an inch from the sky with advantage. The focus is very bad, you must look to this.

THIRD ATTEMPT.—Not at all bad, but you have not used your shutter quite quickly enough. What is the cause of the fog towards the left-hand bottom corner?

NEWLANDS.—This is very pretty, but somehow or other it does not quite come up to the artistic standpoint. As a matter of fact the picture is too square. It would have looked a great deal better had you taken the photograph the other way up on the plate; then the bows of the boats which form the foreground are a little bit too methodically arranged. They make a pyramid with the bow of the first fishing smack as the apex. The row of onlookers is really capital. It seems a pity that you could not get them alone enlarged.

J. W.—Your cat would have looked better had you focussed her a little more sharply.

JUSTICE.—This picture is excellently composed, but somehow it is not satisfactory. We do not think that the model was quite natural. He looks as if he ought to wear leggings, and he should have had his hair ruffled a bit more. The hands too are somewhat aimless. Could he not have been picking a splinter of wood from one of his fingers, or reading a paper? If you could try it again, do so.

ORNITHORHYNCHUS.—The gardener has moved a little, or else you have approached too near him with your camera, and thus thrown him out of focus.

MICK-PUSSY.—This was a very good spot, but your photograph lacks atmosphere, doubtless due to the sun being in a wrong position at the time you took the photograph. The reedy foreground is excellent, but there is a metallic appearance about the picture which is distressing.

GONIATITE.—You have over-exposed slightly which accounts for the muddy effect. The boys are fairly well posed, but we think you could have found a nicer background somewhere than that brick wall. Why do you not try to make a series of pictures of boys' games? You might then get some interesting photographs.

TANTCHEN.—The Peasants' Altar Table is a magnificent specimen of technique, and we cannot find the slightest fault with it. The Old Tyrol Poplars we put next on the list, as we consider it the most artistically chosen. There are also some excellent models about. Why do you not try to make use of them? We are sure that the three together amid the surroundings you seem to have at hand would give perfect pictures. The picture by Næma is also technically praiseworthy with the exception that it is slightly over-exposed, and just a little bit fogged towards the left-hand side. This was perhaps due to the sun shining into the lens. The print by Lillie is another example of almost perfect lens work. It would be impossible to get anything sharper or more brilliant. The exposure leaves nothing to be desired. The carved pews in the last photograph of the set are not quite as good as the preceding ones. The carving appears to be a very tiny bit out of focus.

WHALSAY.—The boys look all right, but we fancy you over-developed, for they do not stand out from the background sufficiently. Oval masks are an abomination.

VIRGIL I.—Technically satisfactory, but you should have had more "surroundings."

BUSKER.—The idea displayed here, although somewhat common-place, if worked properly would have given a pretty fair humorous picture. As it stands at present, however, the point is lost through undecided posing. We presume that it is intended to represent two lovers, bent upon a nice selected walk through a charming pastoral, being suddenly confronted by the forbidding warning "Private," and so having all the romance rudely knocked out of them. So far so good, but the models are not posed with sufficient cogeny to at once convey this idea, more especially the young lady, and a title such as "A tiff" would suit quite as well. Just conceive how much better and more pointed a result would have been obtained if she had held her hand out in the position indicated, which would have shown instantly that she was not disappointed in the young man but in the closed path. Of course, the whole labours under the disadvantages of modern, wearing apparel, but



as town courtiers generally promenade in their best clothes, we suppose "the dress" is natural if nothing else, for if *pseudo* rusticity had been attempted the motif would have gone, as local lovers would have known that the road was private and either left the notice unheeded or sought another setting for their rendering of the old, old story. It is that hand, or rather the lack of it just spoils whatever claim to a picture the attempt had.

RENNAL.—The pose is excellent, and technically (from the exposure standpoint) nothing better could be desired. There are, however, traces of fog about the dark end of the desk.

WINGENUND.—You must try again, you have over-exposed.

DOROTHY DEAN.—Cut about half an inch off the top, and half an inch off the bottom, and print in a good sky.

Submitted for Criticism by Busker.

TRIPOD.—This is very nicely lighted, but the boys are very purposely posed. They would have made good models had you known what to do with them. The little lad ought to have remained where he was while the other, turning his face to the left, pointed out something in the distance. The whole would then have looked more natural. You might try again.

SPOTTED DOG.—Spotted Dog has made a truly laudable attempt at a picture, and has almost (not quite) succeeded. He entitles his photograph "On household cares intent" and although we think a shorter title, say "Gossip" or "Work," would have been better, we are not going to cavil about this. The technique is capital, the *locale* extremely well selected, the models artistically posed and the general notion good, but one fault lies in the fact that the dresses are extremely unnatural and untrue to nature. Would anybody "on household cares intent" don a child's fancy hood in order to catch any stray particles of dust which might be flying about, or have frilling round her sleeves, or wear an uncreased apron and new anklestrap shoes? From our own household experience we fancy not! And from an artistic point of view, there is something else wrong. Why was that pillow-case, or whatever it is, hung up to dry in such a position that it came exactly against the white cap of the potato-peeler. This gives a most awkward effect, in fact it would have been no



loss to the composition if the cloth had been removed altogether, as the rake corrects the line of the boards. If Spotted Dog will try again, dressing his models up realistically and not like theatrical peasants, placing them in exactly the same positions and removing the aforementioned eyesore, we shall be pleased to publish the improved result.

FLAGSTAFF.—Just spoilt by having too much sky, and too little foreground.

Submitted for Criticism by Spotted Dog.

HAMITES.—The technique is good, but the boys are very stiff. We are sure you could have made something better had you tried.

CURLEY.—Curley submits what with proper treatment makes a really effective picture. The technique is excellent, the figures well posed and the lighting most effective. It seems a pity to have to cut away so much excellent sky, but to get the best composition this was absolutely necessary as the foreground was so utterly lacking in interest as to be practically a drag from the pictorial standpoint. We



should advise printing on some rough surfaced paper, green carbon for preference, which would be in keeping with the general *ensemble*, and we feel certain that a good enlargement would be well worth the trouble or expense expended upon it. If we mistake not, Curley has been a constant contributor for some time, and although he has been regularly unsuccessful in the matter of reproduction, he has not been disheartened by his failure, but has tried again. This is as it should be. There are a great many junior photographers who are anxious to run before they can walk, and when they don't win a prize straight off the reel, they determine to stop their order for the paper at the news-agents, a most foolish proceeding indeed, which may be likened to an unnecessary surgical operation of a nasal character supposed to be undergone in order to spite other anatomical portions of the human framework.

MOLLY.—We should say that this is either terribly over-exposed or terribly fogged.

EXCELSIOR.—This is very black and white, and we cannot help thinking that you have under-exposed very slightly, and over-developed.

RENIAR.—Somewhat harsh, but all the same fairly satisfactory. You could print in a sky and trim half an inch off the bottom.

SWEETBRIAR.—Not bad in the matter of composition, but you do not know how to tone. Some parts of your print are quite yellow.

TOM-TIT.—A first-class picture of an obstacle race. It could not be improved upon technically.

SCHOOLBOY.—The idea was good, but you ought to have been a little further away, and you have over-exposed terribly. We are glad to see you attempt figure subjects.

Submitted for Criticism by Curley.

HYDROQUINONE.—This too would have been excellent had the technique been better. As it stands at present it is the nastiest, messiest thing we have ever seen. You must be a little more cleanly in your operations.

WATER.—The spot is pictorial, and it is a pity you did not get a better lighted negative. You could get a much superior picture if you trimmed half an inch of each side, and printed a little darker.

CAMARITE.—You have taken this cottage from about the best possible position, and we do not think you could do anything to improve it, with the exception of printing in rather better clouds.

WAXWORK.—As a snap-shot most commendable. What a pity, however, you did not try to make a genre picture from the men and children who are launching the boat to the right.

WHISKEY.—This is excellently trimmed, but unfortunately movement is traceable in the principal figure. Your shutter should have been working at a little faster speed, or you should not have waited till the girl was quite so near.

SEMPER EADEM.—We are always pleased to see efforts which show that the artist has had something out of the common in view. Your picture, "The Last Sleep," is one of this class, and it only just escapes being a first-rate production, and one which might have made you a name. The body of the girl is excellently posed, and in this respect the photograph leaves nothing to be desired. The unfortunate thing is that you have laid her out upon an egg box, which was consequently not long enough, and her feet stick uncomfortably off its end. The background was quite in keeping, and your method of printing is also suitable, although a little better technique in this respect would have been an improvement. The main fault undoubtedly lies in the egg case. Who ever heard of an Elaine being laid out upon such a receptacle. We strongly recommend you to try again showing the lady's face in profile.

PETER.—The view was not at all badly selected, but if you had focussed a little better you would have effected an improvement.

NURSE.—The patient has moved very slightly, or else you have not taken sufficient care to focus well. The exposure has been correctly timed.

MARY.—The women should have been working, not staring at the photographer. They were most picturesque, and the surroundings might have been made equally effectual.

L. W. R. C.—Not bad, but slightly fogged. The subject was trivial, however, and the picturesque looking little ragamuffin to the right-hand side would have made a much more satisfactory picture had you turned your attention to him.

EXCELSIOR.—Two very capital snap-shots of a water chute. The one of the boat, or rather toboggan is capital, the water being excellently taken. No. 2. Rather badly lighted, otherwise not at all bad.

RALPH S.—Your swing-back is wrong, and you do not focus quite correctly. There is no fault to be found whatever with your exposure.

CERCISE.—Nice and clear, but it would have looked better if you had not cut the lad's feet off.

CHILD.—Slightly over-exposed. It would have looked better had the man been following his employment instead of simply standing for his photograph.

GARGOYLE.—The technique is all right, but why submit things like this for criticism? We like something artistic you know.

HYDROQUINONE.—A well chosen little bit which only wants artistically printing to be satisfactory. Some matt surface paper would give the best effect.

MURROUGH. No. 11. — Artistically, one of the best things you have sent us. Its fault lies in the fact that it is rather flatly lighted.

BELEMNITE.—This would have been pictorial if you had not made such a mess of it technically. Those spots are simply ruination to the general effect. No. 2. Very much better than the first, but the boy in the foreground being rather out of proportion to the rest gives a peculiar effect. No. 3. This is very pretty, and the idea excellent, but the fault lies in the fact that the background comes out too prominently, the wire netting having a somewhat disagreeable effect just behind the child's head. No. 4. In the photograph entitled "A roll in the sand," you missed a good opportunity. All the children should have been sliding (glissading) down the sandbank, one after the other. The boys were exceedingly pictorial little ragamuffins, and we are sure you could have made an effective composition had you tried.

LIMPET.—All right.

GELATOID.—A very tiny bit over-exposed. Pictorially it looks far better with half an inch trimmed off the top and half an inch off the bottom.

RIKKI-TIKKI-TAVI.—Too little baby and too much surroundings. You should also learn to focus better, and not to give such long exposures.

PETER.—It is a pity that the cannons are so much out of focus for the photograph would have made an excellent lantern slide. We suppose this could not be helped, that is if your camera was of a "fixed" species. It fully exposes.

OWL.—Most artistic, but you ruin the good effect by masking. The best way will be to trim off not quite half an inch from each side of the negative. You will then have a long upright print eminently suited to the style of composition.

ALDEHYDE.—The boy is nicely posed, but slightly out of focus, and you have also given too long an exposure.

BERT.—Technically commendable, but you could have posed your sitters more artistically, we feel sure.

Our Editor's Corner.

Correspondents are asked to write on one side of the paper only, and to put communications on different subjects on separate pieces of paper. If a reply is needed in the forthcoming issue letters must be received on or before the 25th of each month. The Editor will answer to the best of his ability any enquiries on matters photographic by post, if a stamped addressed envelope be enclosed; but every question asked must be accompanied by the Editorial coupon cut from the advertising columns of the current issue.—One coupon, one question. Address:—The Editor of *The Junior Photographer*, The Country Press, Bradford.

The postage-stamp portrait has become more and more popular during the past few years, and there are now quite a number of professional photographers who make a speciality of them. In some cases they are produced from a direct negative, in other cases by copying an existing portrait. The latter is the more frequent occurrence. For placing on note paper, visiting cards or Christmas cards, and for a variety of other useful purposes they are most useful, and the

carte, or stamp portrait, and we shall value it even more highly if it has been taken by the reader himself or herself. Some years ago we began making a collection of the portraits of professional photographers, which now numbers no fewer than five hundred and fifty photographs. They occupy more than one long shelf in a book case, in twenty-four boxes, one for each of the principal letters of the alphabet. Many celebrities are among them, and some old friends now gone over to the majority.

* *

Our "Critical Column" has apparently met with great appreciation, and is in such great demand that it becomes more and more a difficulty to keep up with the very large number of photographs sent in, and to give more than a bare allusion to each of them. To relieve the strain we have adopted the



*The Country Press,
Bradford.
October 1st, 1896.*

Mr. MATTHEW SURFACE presents his compliments, and will be pleased to exchange photographs with you. He encloses herewith his own counterfeit presentment, and hopes to be favoured with yours in return by an early post.

cost is trifling. The quantity required of our own portrait for this issue was prepared from a cabinet photograph by Mr. Alfred Pumphrey of Stanhope Street, Birmingham, who does a large number of these portraits copied in this manner. His announcement appears in our advertising pages.

* *

Possibly some readers may consider our request for a photograph of themselves a joke. They are, that is certain of them, so very seriously disposed that when a joke is actually intended they are unable to appreciate it, and write asking why we put in such bosh, and why instead we do not occupy our pages with more formulæ, and more practical advice; so that we very much fear in the present case this genuine request of ours may be viewed inversely and disregarded. Let us say at once that we very much wish to possess a photograph of each reader, whether it be a cabinet,

suggestion of a correspondent, and decided to supply criticisms direct by post to those who are sufficiently earnest in their work to care to pay a small acknowledgment for them. We are compelled to make a charge as our time is valuable, and already much time is occupied in answering the great number of ordinary inquiries which are received every day. Of course, the "Critical Column" will be continued as usual, and failures of general interest illustrated as before.

* *

The authorities of Manchester evidently believe in the educational value of photography if we are to judge by the syllabus they issue setting forth a series of lectures or lessons which are to be given on the subject during the coming winter session, by Mr. C. F. S. Rothwell, F.C.S., at the Municipal Technical School. Thirty lectures to beginners, and thirty more to the advanced students are

included in the programme, and these are to be illustrated by the most modern apparatus, etc., and each process practically demonstrated. The fee, 7/6 each course, is within the reach of all, and as everything, from the making of plates to the printing in of clouds and the manufacture of lantern slides will be treated of, we shall not be surprised to hear that our Manchester friends have taken every advantage of the opportunity offered. There is a growing inclination to include photography in the regular curriculum of Technical Schools and to acknowledge that the art-science is of as much importance as any of the other subjects dealt with. We trust we shall see the example of the Manchester Schools followed, and "good" instruction and help provided for would-be photographers in all our large towns.

* *

We want to call our readers' attention to the serious accidents which may arise from leaving unlabelled or even labelled bottles of chemicals about in dwelling-houses. Photographers, as a rule, are somewhat careless in this respect, *they* know what certain bottles contain, but they seem to forget that others may be in the dark as to their contents and poisonous character, and it is only when an accident occurs that they are suddenly brought to their senses. During the past month, the death was recorded of Mrs. Browning, the young wife of a Nutley doctor who was poisoned by pyrogallie acid left on the dining-room sideboard by her husband, an ardent amateur photographer. This should serve as a terrible warning. Too much care cannot be taken to guard solutions from inquisitive lips, especially when there are children in the household, for youngsters seem to have a particular *penchant* for trying what things "taste like!" A great many of the chemicals used in photography are deadly poisons—mercury intensifier and chloride of gold, for instance—and yet they are left about anyhow in dozens of homes, by thoughtless amateurs who are either unaware or unheedful of their deadly properties.

* *

Puck, who writes the following, apparently has hit upon exactly the right way to improve himself by means of the much-crowded "Critical Column," and we publish his missive *in toto*, because we think the lines which he has laid down can be followed by others with advantage.

In June last I started photography, since when I have been making discoveries in that line. I have one of Lizar's challenge cameras taking a 5x4 size plate. Of course, being what an Highland Laird called a "new beginner," I am wishful to get all possible friendly advice, and especially to have my mistakes pointed out in work done by myself, for although much reading is very necessary, is not this one of the chief ways by which to make progress? What I propose doing therefore, is to send in, with your kind permission, some samples of the past summer's work for your "Critical

Column." As other studies will to a great extent, take up my time in the ensuing winter, I am afraid the camera must rest until spring. Be that as it may, all the criticism I get, although it has not been used to improve other prints I may send in this winter, will be carefully noted for future practice. You will notice a sad lack of skies in my productions, I have not yet tried any skies. I don't know whether there is a little handbook on the subject. If there is, could you kindly let me know of it? By this same post I have sent you a print for criticism, I don't care how severe the criticism may be, as what I want is improvement. I am taking *The Junior Photographer* regularly. I have seen some past copies of it and have received many useful hints from them. Hoping I am not causing you too much trouble,
I am, yours truly,
Puck.

* *

We are constantly asked if prints may be submitted for criticism, and then re-submitted for competition. Now this is what may be termed "cornering" us as it were, for suppose we give a good criticism of a photograph, and pass over the same print in a competition, the owner will arise in his wrath and say that we are unreliable because we praise one moment and condemn the next. Now, however good a photograph may be, there are always others with equal claims to attention, but we don't think all our readers would see things in this light, and would feel certain that if we said their picture left nothing to be desired, it would forthwith carry off the prize in the next competition, forgetting that there were others which "left nothing to be desired" too, and that the business practically relapsed into a contest among the "nothing to be desirables." We cannot refuse to accept criticised prints for competition, but we would prefer to have the afterfruits of our criticisms submitted, by which we mean the improved *replicas* made according to our suggestions, for none are so good as to be incapable of improvement.

* *

No photographer residing within easy access of London, who is truly interested in his hobby, will neglect to visit the two exhibitions which are now open, the Photographic Salon which is at the Dudley Gallery in Piccadilly, and the Exhibition of The Royal Photographic Society which is held in Pall Mall. As a means of gauging the status of one's own work, they are exceedingly valuable. One may realize the possibilities open to the photographer in a manner which no amount of reading, or the examination of ordinary illustrations can give, and there is no doubt whatever that many who handle the camera in quite a *dilettante* manner have in them the innate germs of artistic feeling, which only requires a strong incentive, such as the example of others, to bring out. We might remind provincial photographers that there are excursions from almost all parts at low rates, and assure them that they will not regret a day spent at one or both of the two shows referred to.

Answers to Correspondents.

ALICE.—When photographing a person who is very much freckled, an improved effect may be obtained by using isochromatic plates. Freckles being yellowish brown, reflect light of less actinic power than the rest of the face, and these, though not apparent to the eye without close examination, are plainly visible on the negative. A less troublesome way is to powder the face before exposure with violet powder tinged with turmeric.

J. C.—See "Our Laboratory."

S. B.—The following bath will give good purplish black tones on solio:—Borax, 90 grs.; uranium nitrate, 4 grs.; gold chloride, 3 grs.; water, 24 ozs. Mix at least twenty-four hours before use.

JUSTICE.—Hydrochinone is less liable to stain than pyro-soda, but there should be no difficulty in using the latter. It should be made up in two solutions, and only sufficient mixed for immediate requirements.

SPOTTED DOG.—It is possible, but the experiment involves considerable difficulty. If you want to attempt it you must read up what has already been written on the subject.

JONAS.—Some such step as you suggest may be necessary after a time. For the present we shall try to go on as usual. Glad to hear you are taking such trouble to produce good work.

ALAN writes that he submitted twelve prints for various competitions which were all "declined with thanks," but the thirteenth was accepted for the Salon. Alan's perseverance should be a lesson to those grumblers who write us hasty letters because they don't have their prints reproduced the first time they are sent, no matter how bad they are. Alan also wants us to change the name of *The Junior Photographer*. What do you say?

AUT CÆSAR, AUT NULLUS read the article on "Stand cameras used in the hand," and straightway utilized his instantsograph at Ramsgate in the manner therein set down, and sends us a really first-rate result which is as good, if not superior, to the work turned out by some first-rate hand cameras. (1) Try hydroquinone, 10 grs.; soda sulphite, 40 grs.; ferrocyanide of potassium, 2 grs.; caustic potash, 20 grs.; water to 2 ozs. (2) See answer to L. H. There are none, however, that will do all you want.

CARLEW.—Many others were like you, and it is to be regretted that after all your trouble you were not successful. It requires a very heavy "shower" indeed to show up in a photograph.

CURLY.—We fear we cannot tell you what the landscape was, as so many were submitted that it would be impossible for us to remember any single one. Your work has improved very greatly of late.

BEECH BANK, CROYDON.—No, really we could not possibly return the prints sent in for either the Salon or competitions, as our hands are quite full enough already. You are the only one who has complained about our keeping the photographs, although we have had several suggestions as to their ultimate disposal.

S. R.—To harden prints, before squeezeing upon glass, immerse them for ten minutes in water, 10 ozs.; chrome alum, $\frac{1}{2}$ oz.; and wash well.

G. E. LOCKYER.—Use all the baths as near one temperature as possible.

HELLO CENTRAL.—"Flare spot" is caused by the improper mounting of a lens in its cell. In the case of a rapid rectilinear, an improvement may be effected as a general rule by turning one of the combinations slightly in its thread.

NOVICE.—Thanks for your long letter. We fear we cannot manage to give "a few more leaves" at present, and at all events, as our magazine is already very costly, and the only way in which we could fall in with your suggestion would be by sacrificing some of the illustrations, which we are sure you would not like us to do. Your suggestion for a fresh column is worthy of consideration. Don't be afraid to submit for the Critical Column, especially if you possess plenty of patience.

JUSTICE.—We fear we cannot remember your print, but if the initials were the same no doubt the criticism was intended for you. We will use your *nom de plume* in future.

CHAS. MOSLEY.—We do not think it is worth while your troubling about the disposal of your wastes, as the quantity you will have will be so small. You must remember that in a quire of paper there is only about half-a-crown's worth of silver. As to old solutions, they are practically valueless.

MASTER OF NONE.—You have simply pushed the slide too far home, and the frame of the screen end of the camera has overlapped. Only this and nothing more. We are thinking of having a competition on the lines you suggest.

H. E. BOSWELL.—The best way to wash prints where there is no regular water supply is to have, say, six pie-dishes, filled with water, all in a row. Place the prints direct from the hypo in the first one of these and stir about well, taking care, of course, not to do this too roughly. In about five minutes, place in the second pie-dish and repeat operations. Continue the performance until you come to the last dish, when the process will be thoroughly complete.

SHELLFISH.—Both the *Junior* and *Practical* are on sale at railway bookstalls. Ask for them, and see that you get them. Thanks for your other idea.

J. G. WOOD.—We are glad you are satisfied with your success.

ROWANS & GOWANS.—Like Novice, you want a good deal for your money. Alas, we can't increase in size and everything for the same price, and as to paucity of pictures, why, last month a lot of interesting matter had to be held over in order to make room for blocks! We climb down on the subject of "Clematis," however, and admit your superior knowledge. If you don't enter the competitions, you know, it is pretty certain you won't get a prize. As to filling up pinholes on negatives, you had better get your dealer to supply you with some spotting medium, made for the purpose, or you might try Prussian blue water-colour paint.

JEREMY.—Much interested in your long letter. Thanks for portrait the first to arrive. Suggestions noted. More full-page illustrations to come yet.

C. HORTON.—The prints might be submitted again, but they would have to be improved by other than the printing process to be successful, we should think.

J. GRIFFITHS, JUNR.—We don't know any surer method of making sure how deep to print other than experience. You ought soon to be able to tell how far to go.

RATHMINES.—You made no mistake, but so many criticisms are held over for want of space that it will take some time to work all off. Wait patiently.

O. WRAY.—The Salon picture, No. 5, was not spoilt in the reproducing, its beauty lay in its breadth and atmosphere produced by the judicious use of fuzziness. You must remember that a sharp photograph can never be as artistically valuable as one which has been purposely thrown out of focus with a view to certain effects.

MISS M. A. HOLDING.—We are pleased that you see possibilities in the Washing and Baking-Day competitions, and trust you will work out something for them.

GREY SCOTCH.—Yes, you can send two prints in one envelope provided you attach the proper coupons. We are pleased to have been of service to you, and hope to continue to give you help. Glad you say "our paper"—we want readers to feel that they have a personal conduct in the magazine.

E. F. SANDERS.—The best way to tell is to put the chemical into about an ounce of water to begin with, adding more liquid until the particles are all dissolved. It is almost impossible to tell with any certainty the exact quantity required.

RETLAW.—We will, very severely. Your other demand re the numbering and titling of Salon pictures we fear could not be complied with, for technical reasons. "Too hot for anything else" represents a man standing in a shallow pool of water. No, a badly pin-holed plate would have no chance in our competitions. Prints must show fair technique.

MASCOT.—We have done as you desired.

SKERRY. Wash the negative well, soak it in methylated spirit for about five minutes, and dry in a warm room or very carefully over gas. A quicker way, perhaps, is to soak in ether before the spirit is applied.

J. RICHMOND.—Thanks for your praise, which we will try to deserve. Certainly, send us your photograph.

H. B. BRADLEY.—Thanks.

OWL.—We might have a competition of the sort you suggest, but we don't feel quite sure how it would "take." We will file your idea, however.

ROBT. H. HOLDING.—Better luck next time. Remember Bruce and the spider.

ASLEWORTH BARNES.—You misunderstand our rules. We exercise no control over those prints you send elsewhere, and it matters not to us whether you send the same photographs to a dozen other places. All we reserve is the right to reproduce those sent to us if we wish.

E. C.—Insufficient washing seems to be the cause of your trouble, or a bad mountant.

J. A. BECKETT.—See reply to E. C. You use wrong side of backing paper.

PUCK.—We are going to have an article on the subject almost directly. Wait.

CHARLES FLETCHER.—Suppose you try Cadett's.

RONGER WHITBY.—Thanks; will use should occasion serve.

The Junior Photographer

Edited by Matthew Surface.

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WINTER WARNINGS.

By the Editor.

DURING the next few months it is more than probable that low temperatures will prevail, and Jack Frost hold the earth in his icy grip. Outdoor photography, excepting for those enterprising enough to brave the discomfort of cold hands and feet in order to secure effects of snow and ice, will be at an end, but the indoor work of lantern slide making, or perhaps developing the last remaining negatives of the season, or again of bromide or ordinary silver printing, may be quite on the cards. It is not amiss, therefore, to give a few timely hints as to sundry precautions desirable in cold weather, for just as high temperatures induce the incidental troubles of frilling and other minor evils, so the extreme cold of winter brings in its van a host of pitfalls for the unwary, which however are not serious if the means of dealing with them are known.

It often happens that the amateur photographer's dark-room is situated in some remote corner of the house, far away from any source of heat. That man is fortunate who possesses a fireplace in the room, or a coil of hot water pipes. But this is the exception rather than the rule, and consequently he who sets to work in a room which has been literally frozen up for several

days previous will have trouble. It is a good plan to put a gas stove or an oil stove in the room for some hours prior to use.

Failing this means, there is a method of storing up heat occasionally adopted by some chemists and photographers. A large can is filled with a strong solution of hypo and heated to as high a temperature as possible, preferably up to the boiling point. While hot it is at once corked up and placed in the dark-room. The heat taken up by the solution is greater than that which would be absorbed by the same volume of *aqua pura*, and is given out more slowly than in the case of water as the solution cools. Such a vessel will give out heat in a small room for ten or twelve hours. When required for use again it is only necessary to remove the cork and place the vessel on a fire or gas stove, giving it an occasional shake until the crystals redissolve. It is preferable to heat in this way the whole of the dark-room, rather than to take out any particular solutions and warm them at a fire, for in the ordinary manipulations photographic success is usually dependent upon the different solutions being as nearly as possible at a similar temperature.

Printing, for instance, cannot be successfully conducted when the toning bath is cold and the fixing solution warm. In actual practice the

temperature of the hypo should not be less than 70° Fahrenheit, while that of the toning solution may be even higher to advantage.

In the case of the developer, too, development proceeds at a very slow rate if the solution is below its normal heat.

Another trouble which is often experienced during winter is the staining of unvarnished negatives from contact with the sensitized paper. It often happens that a number of negatives are brought from a cold room into a warm one, and moisture gathers on them at once. This can be wiped from the backs of the negatives, but as a rule the moisture upon the film invisible to the eye is overlooked, and if sensitized paper is at once placed upon the surface in the printing frame it is almost certain that stains will be the result.

These few words of caution may be instrumental in preventing petty vexations, or loss of prints and negatives.

ISOCHROMATIC SCREENS AND SCREEN-HOLDERS.

H. J. L. J. Massé.



SOME days ago when using a whole-plate camera (on the inside of which an Ilford isochromatic screen-holder was fixed) for some exterior work involving the use of a wide-angle lens and the rising front as well, some curious black lines and blurs showed up on the focussing screen. As I was not using the isochromatic screen the presence of the holder escaped my notice, but eventually the blurs were found to be the shadows of the slotted holder into which the screen-holder is made to slide, and it had to be removed.

While one is mentioning the isochromatic screen-holder it may be worth while to point out that three drawing pins or three round-headed screws—in any case painted over with dead black—form a much more convenient holder, whenever the lens front is easily detachable. The yellow glass can be mounted like a lantern

slide with a binding strip, and inserted in its place in a moment. If a wide-angle lens be used, the glass can be close up to the lens front or board; if a R.R. be used, the back lens may be found to project some way into the camera and the pins will have to be longer. Ordinary black steel pins will do in this case, or else pins may be made of wire (as shown in fig. 1), to carry the glass easily. The glass will fit into the hook portion and cannot slip out.



Fig. 1.

Fig. 2 shows the position of the three hooks or pins required inside the camera on the lens-board.

The screens that fit into the hood are the most convenient of all and can be changed without removing the front.

Screens may be made of different tints to suit different requirements by staining transparent celluloid with aniline dyes. If glass were invariably of even thickness it would be possible to stain a thin sheet of gelatine and insert it between two pieces of glass, but glass screens must be optically worked to be of any use.

Optically worked yellow glass can be got cheaply enough in squares 2"×2", 3"×3", or 4"×4" at 1s. 9d., 2s. 3d. and 3s. each with ground edges, and at somewhat less prices if the edges are unground.

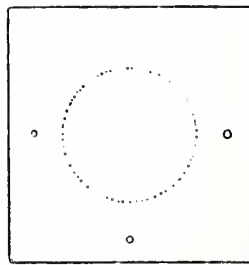


Fig. 2.

There are French screens on the market, on the wheel diaphragm principle, with yellow glasses of different tones. They are designed for use with tele-photo

lenses, but could be easily fitted to other makes. Some other French-made screens fit into the hood.

Talc screens coated with various dyes have been suggested, and tanks to contain liquids dyed to suit individual requirements have been used, the sides of the tank, of course, being optically worked.

TONING BROMIDE PRINTS AND LANTERN SLIDES.

Rev. J. Beanland.



ALTHOUGH we have entered the season when the amateur photographer seldom ventures out in search of new pictures, yet it by no means follows that all photographic work must be laid aside during the dark foggy days or long evenings. On the contrary it is the season when experimental work can be done and when the negatives taken in the summer may be printed from. It generally occurs that we all print from our best results as soon as possible, and at the approach of winter the negatives still not printed from are of only a second-class standard.

It is the purpose of this short paper to show how very pleasing results may be obtained from such negatives.

The printing process we shall adopt will be the familiar and easy one on bromide paper.

We need not dwell at length upon the various developers as each of them will by ordinary careful working give good results. We may, however, mention in passing that from our own experience we greatly prefer the ordinary ferrous oxalate developer as we have been able to get without much difficulty the rich velvety blacks and whites, which so closely resemble the much admired platinotype prints. Many workers find that in using this developer the ordinary solution of bromides of ammonium or potassium have very little restraining action. There is, however, a very good restrainer:—

Ferric oxalate	48 grains
Water	1 oz.

To use, add from 5 to 20 minims to each ounce of developer.

Having obtained the ordinary black and white bromide prints, which have been fixed, thoroughly washed and dried in the usual way, we may proceed to separate the good from the faulty ones.

The faults may be summarized as follows:—

1. Prints having too little or too much contrast.

2. Prints not developed far enough. All these faults may be minimized by toning as follows with uranium:—

1. SULPHO-CYANIDE BATH.

Uranium nitrate	4 grains
Ferricyanide of potassium ..	4 "
Sulpho-cyanide of ammonium	20 "
Water	4 ounces

This bath gives very rich sepia or red tones according to the time the print is allowed to remain in it.

2. ACETIC ACID AND FERRICYANIDE BATH.

A.

Acetic acid	12 minims
Water	240 "
Potassium ferricyanide ..	1 grain

B.

Acetic acid	12 minims
Water	240 "
Uranium nitrate.....	1 grain

Dissolve each thoroughly and mix immediately before using.

This bath has one very great advantage—the rapidity with which it acts; so quickly does it tone that it can with advantage be applied with an ordinary water-colour mop. The application by brush is useful especially in prints in which there are too great or too little contrasts. In the former the lighter parts are toned further than the denser, while in the latter the high-lights are not toned quite as far, the result in both cases being that more pleasing pictures are obtained.

3. SULPHITE OF SODA BATH.

Uranium	3 grains
Ferricyanide of potassium ..	3 "
Sulphite of soda.....	3 "

Dissolve each of the baths above in 3 drams of water and add

Glacial acetic acid	3 drams
Water up to.....	3 ozs.

All the above baths have a tendency to cause the whites to become slightly tinted; in many cases, this is by no means a disadvantage, but if objected to, the whites may be restored by allowing the prints to dry thoroughly and then applying with a small brush the following solution:—

Carbonate of soda	1 dram
Water.....	4 "

to the parts which are desired white.

The tones on the paper are made comparatively permanent by placing the print immediately after toning for ten minutes in

Acetic acid	1 dram
Water	10 drams

and then slightly washing in water.

If moonlight effects are desired they may be easily obtained by printing rather further than usual and placing the print after it has been fixed and washed in the usual way in the following solution:—

Ferric chloride	30 grains
Water.....	1 oz.

Allow to remain in this solution for about ten minutes and then transfer it immediately (without washing) into any of the above uranium toning baths.

If by any chance the tones which are obtained are not pleasing ones, the prints may be restored to their original condition by soaking them in the carbonate of soda bath as given above.

In conclusion we have only to say that the amateur photographer who has never tried to tone his bromide prints with uranium has no idea of the many varied and pleasing results which can be obtained with very little practice and ordinary care.

We may add that lantern slides made on the ordinary commercial plates can be toned in exactly the same manner as bromide paper.

A PHOTOGRAPH FRAME OF BENT IRON.

H. Beresford.



BENT iron work takes its place amongst the now numerous "Home Arts," but unlike some of the things dignified by this name, which may perchance leave our hands things of beauty, yet have a terrible knack of quickly becoming shabby, remaining a joy to us for a very brief season indeed, our bent iron work, if well done, will remain to us for an unlimited period an entirely satisfactory possession. It will have the qualities of both beauty and usefulness which should secure for it a longer life than is granted to many of the fashionable fads which seize us from time to time. One smiles to recall some of the odd things we have painted and "aspinalled," be-ribboned or otherwise trimmed, in our anxiety to be novel or at least up-to-date; but

our fancies in this way have had their little day and we have been glad to banish them. There is, however, a solid reality about iron which refuses to accept so short-lived a popularity; claiming to be an art on its own account, though but a minor one, it earns our respectful admiration by being entirely suited to the purposes for which it was designed and applied; lamps, candlesticks, candelabra, newspaper and letter racks, stands for flower-pots and many other articles may be charmingly worked out in bent iron. Regarding these I should advise my readers to obtain a hand-book on the subject, for in the limited space allotted to this article, its use in the construction of a frame is all that can be discussed;



Fig 1.

but this accomplished, the work is so fascinating that I am persuaded it will be carried further. No one will remain satisfied with having produced a frame or even a series of frames, but all will go further afield into pastures new and beautiful.

Whilst no written instructions can make a thing quite so easy as a personal explanation, or a lesson from "one who knows how," the difficulties in the way of working by these written directions are by no means insurmountable; taken as a whole they seem appalling, but carefully considered step by step success will crown our efforts. Patience and perseverance in this as in all work worth the doing cannot fail of a just reward.

TOOLS AND MATERIALS.

We must first get ourselves supplied with these. Should any of our readers be located where this is difficult, every requisite can be obtained from Mr. Parratt, ironmonger, Ilkley, Yorkshire, who will supply a list from which the necessary articles may be selected. For the present all our requirements will be a pair of snips for cutting the iron, a pair of round-nosed pliers, a pair of square ditto for holding and manipulating the iron, one pound of quarter inch strip or ribbon iron for making the curves (this quantity will make several articles), half a pound of $\frac{1}{8}$ in. or clamping iron, one cabinet size frame, one tin dead black paint, a mop brush, an inch rule or tape measure, a pair of old gloves to protect the hands (not only from being soiled by the work, but from sundry nips and pinches we are bound to meet with in the early stages of our work), a strong sheet of brown paper to protect the table and an apron to do the same for our garments. The frame is the foundation for the work and can be purchased for one penny with the rest of the materials; some workers make their own frames, but as the iron for this purpose is thick, and requires riveting, moreover, I do not advise the beginner to attempt this, particularly as they can be bought so cheaply.

Our work may now be proceeded with. It has the advantage of needing but little room and of not making much noise, and with the precautions named may be done in the family circle with little fear of rebuke.

Being now fully equipped with tools and materials the first thing is to cut the iron into the required lengths for the various curves necessary for the dressing or trimming of our frame. With the snips held in the right hand and resting on the edge of the table, take the $\frac{1}{4}$ inch iron in the left hand and cut it with the snips, by holding it near their joint, it will be found to cut easily; we shall require twelve strips of eight inches, two of ten inches, and five of six inches. Then from the $\frac{1}{8}$ inch or clamping iron, cut a number of pieces; where only two bands of iron are to be joined $\frac{3}{4}$ of an inch is long enough; where the scrolls have

to be attached to the frame, or several bands have to be united by the same clamp, longer pieces will be needed. So far the way has been easy, we now come to the most important step in our journey, the making of the scrolls with which to trim the frame. It will be found on examining even the most elaborate piece of bent iron work, that it is almost exclusively made up of three kinds of scrolls, a simple scroll or spiral (fig. 2), a scroll in the shape



Fig. 2.

of the letter C, an S scroll (fig. 3). Occasionally other fantastic shapes are introduced, but they have little to recommend them, and an endless variety of designs may be carried

out with these three figures combined.

The process of making the scroll is in each case the same, that is we use the tools in the same manner, and reference to figs. 2, and 3 will show the varieties of curve and in what respect they differ; the C has both ends alike, the S scroll has the ends rolled from opposite sides of the strip.

To make these curves, take the round-nosed pliers in the right hand and with them firmly grip the end of a strip already cut, bend gently round, holding it meantime with the square-nosed pliers in the left hand, about an inch from the end, turning the curves outwards, not towards the body. Watch so as to keep as good a curve as possible, taking care not to close it up too much in the centre. This is an error beginners mostly fall into, but experience will teach the avoidance of this and show how much better the work looks when finished, if the scrolls are composed of well-open, and well-rounded curves. Do not fall, however, into the opposite extreme of leaving the centre flat or straight, let it bend round from the beginning like a spiral; a little practice will soon make the turning of these curves an easy matter and give command over the tools. Do not be discouraged by a few failures or a little feeling of awkwardness in handling, it is a common experience.



Fig. 3.

Referring to fig. 1 it will be seen how many and what kind of curves there are, and where they are placed. At the top outside, are four eight inch S curves, down each side two ditto, at each corner a six inch simple curve, at the bottom a ten inch and an eight inch C curve respectively. Inside the centre at top is a six inch C curve, with a six inch simple curve at each corner, and an eight inch curve at each side and at the bottom, C curves of the same dimensions as outside. These being all satisfactory, be particularly careful that the two for the centre of the top outside are a good pair. To test this lay them one over the other; although separately excellent curves, they may be found to be not quite alike, but with the pliers may be humoured into shape, a little turn more, or slight pressure inwards may be all that is required to make them symmetrical. It will be noticed that both the S and C curves vary very much in shape, according to the place they occupy, the S curves in the sides of the frame being very much elongated, the C curves at the bottom very flattened, the ten inch strip running almost the width of the frame before the spiral at each end is turned, and the space between being partly filled in with the smaller C curve of eight inches. The next process is to secure these curves to each other and to the frame by means of clamps, and this is perhaps the most trying part of the work; it is, however, most important, for if good curves are indispensable to the beauty of the work, good clamping is no less so and if this be done in a loose or slovenly manner, it will spoil work, however excellent in every other respect. Suppose we take the two top S curves which we have so carefully shaped alike; these require to be clamped together before being secured to the frame, therefore take one of the shorter pieces of the $\frac{1}{8}$ inch iron previously cut, and bend about one third of it over so as to form a hook. Now take the two curves and put them back to back, fig. 1, put the hooked clamp round at the point where they touch each other near the top, press this firmly down with the square-nosed pliers, then bend the clamp tightly

round until it touches or even a little overwraps the hooked end we first put in place; press as firmly as possible with the pliers. Having bound these two curves together, they must now be attached to the frame, for which purpose two of the longer clamps will be required, these also secure the inside C scroll to the frame, thus uniting three bands of iron. Mark the centre of the top of the frame, hook the clamp as before, placing the inside and outside scrolls in position, hold them with the round-nosed pliers and press the clamp down with the square ditto, continuing as before. Fig. 1 will make quite clear the position of the remaining curves and where they must be united to the frame and to each other. Note that the clamp in the centre of the frame at the bottom holds five pieces of iron in place. Further explanation is unnecessary. It remains but to complete and paint with the black paint, to get a glass cut, to place it and the photograph in position and to secure them by a strip of iron stretched across the back and clamped to the sides of the frame.

AN EXPEDITIOUS PRINTING PROCESS.

Matthew Surface.



NOTHING but the great necessity for an expeditious and simple printing method has made the ferropussiate process so widely used, for at the best it is unsatisfactory, both as regards the long time required for printing and the inartistic nature of the result. Its chief merit lies in its cheapness. Bromide paper, though more expensive is also beset with greater difficulties in manipulation, and although not without its advocates, it still falls considerably short of what one might desire. The nearest approach to perfection from the point of view of expediency, while not sacrificing æsthetic propriety, is a method which we venture to believe is but little known and still less practised as yet.

It consists in making prints on matt surfacegelatino-chloride paper (P.O.P.) and fixing them without any intermediate toning. The result is a warm or cold brown shade according to the length of time in the fixing bath.

All the makes of matt paper we have so far tried act very similarly, and print with remarkable rapidity. That no difference in ultimate tone occurs is evident in the case of prints washed before fixing or placed in the fixing bath immediately, hence the latter procedure is more rapid. To secure the warmer brown colour, the prints should be removed from the fixing bath (which by the way is of ordinary strength) immediately a mottled appearance, visible by transmitted light, has disappeared. If left longer, the tones will be colder. With proper arrangements washing may be completed in an hour at the outside, so that it is quite an easy matter to make a number of prints from several negatives, fix and wash in under three hours, and if need be probably in even less time. We find it expedient to take the surface moisture off the prints after washing with hard blotting paper, and then either leave them to dry exposed to the air, or place them between the leaves of a blotting book to prevent curling. Pressure must not be applied to the blotting book or there is some danger of the surface of the prints pulling off, but if just laid in the book with no more pressure than its own weight there is no risk on this score. Mounted on cardboard or placed in a slip mount of a brown shade these prints look very well indeed, and excite the admiration of those who are not seduced by finish and gloss. As toning, the most difficult part of ordinary printing is deleted, naturally very few spoils are produced, so the method is decidedly an economical one.

Deliquescence takes place when a substance attracts to itself additional moisture when exposed to the air. Ammonium sulphocyanide and potassium carbonate are instances of solids in common use which readily deliquesce. Efflorescence, on the other hand, takes place when a substance like sodium sulphite gives up, when exposed to the air, the water of crystallization that is in it. Efflorescence is indicated by a powdery formation on the surface.

MY MISTAKES.

The Winning Paper in the Recent Competition.

Fred Crook.



IT seems hardly possible, but it is nevertheless perfectly true, that when I made my first attempts at photography, some five or six years ago, I was quite unaware of the existence of any periodical devoted to the interests of my new hobby: and I reckon that the biggest mistake I ever made was to rest content in my ignorance instead of asking my bookseller what he could do for me. I had been fumbling and blundering in mental darkness a whole year before I chanced to see a copy of a photographic periodical on a dealer's counter, and then light came. I made enquiries, and discovered a wealth of technical literature which fairly startled me. Then my photographic education began—a full year late.

Under these unpropitious circumstances it is no wonder that, at the outset, I regarded photography as a mysterious and difficult art in which only the gifted few could hope to succeed; and herein lay my second mistake. I was faint-hearted and diffident, and therefore looked upon my many failures as inevitable, which they most certainly were not. Because I expected failure I made my third, perhaps my worst mistake, in buying a cheap American camera, in order, as I thought, to limit my loss! Great Scot! If I had only known! The wretched thing proved to be about as light-tight as a sieve; but, of course, I was quite unaware of that vital fact when I made my first exposure in our back garden, one bright afternoon in May; so that I carried my dark slide under my coat—I had seen a professional do that—into a cellar, with some faint hope of a successful development. My “outfit,” bought with the camera, included two small bottles of developer, No. 1 and No. 2. These I was to dilute and mix in equal proportions, and from the blood-red hue assumed by the mess after one development I imagine now that it was pyro potash innocent of sulphite; but at that period I had never even heard of sulphite.

On my first plate I had made what I called an instantaneous exposure upon a cherry tree. I was using a "night light" in my ruby lamp, so that it was hardly possible to see my stained deal dark slide and, consequently, I had to spend five eloquent minutes in opening it. When I got the plate out at last, I washed it carefully in a pail of water for another five minutes, and in this I was actually following printed "directions"! At last I poured on the developer and saw the plate turn first grey, then black, well inside two minutes. "Never mind," I said, "the picture is there; I shall see it after fixing." Another mistake—the plate was simply black all over; without the slightest trace of an image!

I attributed my failure to the frightful rapidity of the shutter—about $\frac{1}{16}$ th



Fig. 1.

second, I should think—and proceeded to try a time exposure with identical results. I felt sure that the plates wanted more light so I kept on giving additional seconds till, at last, I finished up my first dozen with an exposure of 20 seconds, bright sunlight, May, 2 p.m., $f/11$. And yet that last plate was black all over too!

With the advent of my second dozen came the dawn of a suspicion. Something must be wrong with my camera. A close investigation revealed the existence of a gap between the face of the dark slide and the back of the camera, large enough to admit a new sixpence! Before making my next exposure I wrapped my focussing cloth well round the top of the camera and managed to draw out the slide without letting in much light. I was rewarded by seeing my first real development

and was so overjoyed that, of course, I put the plate into the fixing bath at least ten minutes too soon. Result, a ghostly image which no amount of intensification could have made printable. Bad as it was, it gave me hope, but I felt, as I feel still, that photography with a focussing cloth as a necessary adjunct to an exposure was beneath contempt; so I gave the wretched American rubbish away, and bought a decent camera of English make. After that I had no more plates black all over, and by making careful notes of my many over and under-exposures I managed before I had got through half a gross of plates to get somewhere near the mark three times out of four.

At this point, I think I may be allowed to observe that it is hardly wise to advise a man to make "pictures" before he can expose and develop with certainty. One may witness the hopeless fogging of a "Back View of our House" with equanimity, or the disappearance of a group of sisters, cousins and aunts into the hypo bath without much regret, but to see the destruction of a real picture, taken under exceptional circumstances, is more calculated to injure the temper than a bad attack of the gout.

I thought at the time that in the development of my first gross of plates I had made every possible error, but I am convinced now that in thinking so I made one mistake more. For a whole year I washed my plates before developing, several times I developed film-side down, not a few plates went into the hypo with the developer still on them, some were reversed in the dark slide, dozens had chunks ploughed out of them with my finger nails because my hypo bath was in total darkness, and most were more or less fogged because I used a flaring candle in my ruby lantern instead of a lamp, but the deeper troubles of stale and unsuitable developers awaited me, and, indeed, are not entirely unknown to me to-day. I am not proud of these performances; but I positively tingle with shame when I remember that for months and months I was content to use a one solution developer for all kinds of exposures and plates.

Vague reports of the difficulties of silver printing made me at first confine my attention to iron, or blue paper, which is easy enough to manage; but when I found my blue prints regarded with surprise and disdain, I made the plunge and bought my first sheet of albumen paper. This was just before the advent of P.O.P., so that I had to face the uncertainties of the old style with what courage I had gained from my experience of negative making. It was a long time before I could make up my mind to print deeply enough, and longer still before I could prepare a good toning bath; impatience and contempt of detail being at the bottom of all my failures. I laughed at the idea of keeping a separate dish for each solution until three large batches of prints came out of my hypo bath, an old washing basin, so horribly stained as to be worse than useless; and it was not till the third batch had been consigned to the dust-hole that I noticed a big crack in the basin which had been previously used for washing some hundreds of iron prints. I was not stupid enough to miss the obvious inference, and a new hypo dish put matters straight at once.

When P.O.P. appeared in ready-cut sizes, I fairly jumped at it, and by carefully following the printed directions I did pretty well, although I never managed to tone a batch of prints in the promised six minutes.



Fig. 2.

Instead of "leaving well alone" I changed my brand of paper, goodness knows why! and found myself advised to use a combined bath. I made up the stinking mess in a large ewer, allowed it to mature for the proper

period, and, either at once or within a month or two, lost every print subjected to its baleful influence. I came across one only the other day and it looked for all the world like a dirty mustard plaster. Needless to say I



Fig. 3.

came back to the sweet simplicity of the sulpho-cyanide bath with gratitude and humility.

In my second year I became an omnivorous reader of photographic literature, but for a long while I was impatient of anything which treated of the art side of the subject. "Padding" I called it and wondered that men could be so exigent as to require more than a clean, sharp print of good tone and fair perspective. My first visit to a photographic exhibition showed me how great a mistake I had made, and the immediate result was a sixty per cent. reduction of my expenditure in material.

With increased knowledge came keener perception of error; so that from that time my mistakes were more numerous than my exposures. Anxious to avoid low-toned prints I never exposed except in bright sunshine and even then developed for contrast, which I certainly obtained. My hand-camera exposures were all made upon the most rapid plates I could buy, which resulted in the production of numberless negatives below printing density. The

change in this respect when I followed journalistic advice and used slower plates was really startling.

Most of my errors were, and I fear I must add are, those of composition. Bare foregrounds, blank skies, unbalanced masses, false perspective, lack of half-tones, and, above all, absence of motive characterized nearly every print I produced; and in portraiture faulty lighting and ridiculous posing were difficulties hard to overcome in spite of all the theory I could absorb.

I haven't a print left with a foreground desert attached; but fig. 1 shows one I perpetrated with the



Fig. 4.

opposite defect. It has no foreground at all! Of course, it has not been trimmed off to make an example. All there was on the negative is in the print.

The next is a good example of a purposeless print (fig. 2). There was colour, cloud and distance, charm enough in the real scene; but anyone ought to have known that these were untransmittable by the camera with such a background, while the cutting off of the top branches of the central tree is an enormity.

I give two examples of outrageous posing which I imagine would be hard to beat, and yet I thought I had done

something real smart when I sent those two boys "up a tree" (fig. 3). In the second of the two (fig. 4) the disastrous consequences of using short focus lens are plainly visible. I trust it will not be supposed that my young friend was suffering from stomach-ache—he was perfectly well.

It would be easy to make a recital of one's photographic blunders funny, but the mistakes themselves are anything but funny to the victim; they are simply exasperating and expensive. Experience, and plenty of it, is certainly necessary, but such costly attainment of knowledge as I have described is folly only equalled by that of a child who will not ask if a certain unknown berry is poisonous, but proceeds at once to try its effect on his own stomach. You can buy for a shilling or two as much printed experience as you can get out of five pounds' worth of material ignorantly handled.

I don't pretend that you will find the chorus of advice all harmony; there are dissensions and differences of opinion amongst photographic writers; but these will only affect or interest the advanced student; the beginner will find his path made easy for him; and if he stumble therein it will assuredly not be for lack of light.

Of course, something more than mere reading is necessary to secure a minimum of mistakes. Sound apparatus, good materials, method, strict attention to detail and, above all, the most scrupulous cleanliness are all essential to success.

One word with regard to method and I have done. For the first year at least, keep to one brand of plates and paper, one developer, pyro-potash preferably, and make careful notes of every exposure, recording date, time, weather, subject, plate, aperture, exposure, developer, time of development and result. If you have a book ready ruled, with headed columns, it will not take so very long to fill in the details, and you will soon find yourself amply repaid for your trouble.

Wavy marks on negatives are caused by using dirty dishes and measures. Each dish should after use be *well* washed, and stains removed by rubbing with a solution of citric acid.

MY SUNSET EFFECT.

Peggy Martin.



T seven o'clock the rain came down in torrents, but soon the clouds lifted slightly in the west, and although the rain still continued, there was a wonderfully beautiful effect of diffuse light which seemed to half illuminate all the raindrops, and turn them into gold. If this effect could be got on a negative, thought I, what a picture it would make. Not three minutes walk away was a fine open park, and thither I hurried, sheltering myself and my camera under an umbrella. Its legs got wet, and for that matter so did my skirts, but the camera



itself was well wrapped up in the focussing cloth, and I kept the head as closely under my arm as possible. It was all set up ready, for I knew I could not well hold the umbrella and do the opening out when I got to the park.

I had to put up with a good deal of banter from small boys, whose cricketing pursuits had been suppressed by the sudden shower, and who doubtless regarded me as demented for coming out on such an occasion at all. "Take us, miss," shouted the leader of one team, sheltering under the trees, "all of us just as we are."

I selected a charming point of view with a foreground composed of a road

winding away to the distant horizon, where a village was situated, houses and church steeple appearing in bold relief against the glowing sunset. Just above me a spreading tree threw its branches gracefully in at the top of the picture, giving the effect of distance. The light and shade was splendid, and the whole made in the eye a perfect picture. I put in $f/64$, and gave an exposure of about two seconds. When I returned home I reflected that the exposure was too short, for the direct rays of the sun were so obscure and modified by the falling rain, it struck me that an



exposure of five minutes or so would have been nearer correctness. So indeed it proved, for after developing for a long time, all I could produce on the plate was the faintest trace of the distant horizon, and absolutely nothing else. Alas! the opportunity was passed, and another might not occur again for months to come. Let this be a warning to others who may essay a similar subject. These magnificent effects of nature can be secured, I believe, but a little nice judgment is required before the exposure is given.

Realizing Competition: The View Realized.
Prize Picture. A. H. Robinson, Scarborough.

Humorous Competition: Certificate.
"Ah! Ah!! Ah!!!" D. J. Neill, Aintree.

Our Prizes.

Realizing and Humorous Competitions.—Had we been desirous of ascertaining the cause of failure in both these competitions we need only go outside, and, written in the gloomy sky above, we should see plainly enough what had brought about so small a number of entries. As a matter of fact ever since these two competitions were announced, there has hardly been one fine day, and had they been devoted to mist and rain effects, we should undoubtedly have had no end of pictures. It is singular, however, that when the Shower of Rain Competition was on, there was no rain to speak of, which makes us fear that *The Junior Photographer* Competitions have some evil influence upon the weather.

The Humorous Competition, we are glad to see notwithstanding the wet, was fairly well



supported, and some of the pictures are certainly funny in the extreme. We award the prize to R. Paling, 190, Cannon Street, Middlesborough; and certificates to D. J. Neill, Aintree; Miss Edith McKerrow, Content House, Ayr, N.B.; and F. J. Mortimer, 10, Ordnance Row, Portsea, Portsmouth; while Pictor, Ignotus, Rustonian, Ballast, Lady Bird, Lady Jane and Dozey G. receive honourable mention.

In the Realizing Competition the prize for the best Realization of the View goes to A. H. Robinson, Scarborough; and certificates to Miss H. Phillips, Lynwood, Colwyn Bay; and F. H. Long, 32, Cotton Exchange Buildings, Memphis, Tenn., U.S.A. The honourable mentions are Metol, M. J. S., Skib, and Canadian Boy. Realization of the Cottage Door Scene, although not so well supported as the

competition above, was fairly satisfactory. The prize is taken by Miss G. Yate Lee, Alvechurch, and certificates by Wm. Baldwin, 79, Colne Lane, Colne, Lancs.; and George Smith, 14, The Pass, Rochdale. Master of None, T. L. S., Darlun, Hopeful, and Agricola all get honourable mention. Only two entries came to hand for the Haunted House Competition, and as these were very far from being up to the required standard, we are reluctantly compelled to withhold the award.

Railway Life Competition.—(Closes November 25th.)—We offer a prize of one guinea for the best series of not less than six and not more than twenty photographs illustrating railway life. The guard, the engine driver, the shunter, the signalman, and the station master with his *aide-de-camp*, the porter, engaged upon their various occupations may be all pressed into service. Special backgrounds are unnecessary, as if the figures occupy good and natural positions we can cut them out; or not, as we think fit. The coupon was given last month. Only one is needed for each set.

General Competition.—(Closes November 25th.)—A prize of 10s. will be awarded for the best photograph sent in, any subject. The coupon was given last month.

Washing-Day Competition.—(Closes December 25th.) A prize of 10s. 6d. is offered for the best photograph illustrating that uncomfortable household institution, the weekly wash. Notwithstanding its discomforts, it offers considerable scope for the camera. For instance, pictures of boiling, "pegging," hanging-out the clothes and ironing may be made most pictorial if properly treated. The coupon is given in this number.

Baking-Day Competition.—(Closes December 25th.)—For the baking-day we likewise offer a prize of 10s. 6d. Like the preceding competition it is comparatively easy for anyone to make pictures, as the baking-day is a thing which happens weekly in almost all counties. Kneading, rolling out the dough, cutting out tarts, etc., and putting the finished articles into the oven offer considerable possibilities to the artist. The coupon is given in this number.

GENERAL RULES.

All pictures, etc., sent in must be accompanied by the proper *coupon* cut from the advertising pages of the current issue, or issue in which the particular coupon appears.

A competitor may send in as many photographs as desired, provided each is accompanied by a separate coupon.

The coupon should be affixed to the back of the print by one corner, and bear the name and address and other particulars.

All photographs, etc., should be sent flat and unmounted, addressed to The Editor, *The Junior Photographer*, The Country Press, Bradford. They must arrive not later than the 25th of each month to be in time for the succeeding competition.

The prints or manuscripts sent in become the property of the Editor, to reproduce if desirable. In no case can unsuccessful ones be returned.

The photographs must be the competitor's own work, and may be any size, but they are preferred not larger than whole-plate.

The Editor is the judge, and his decision is final.

A special coupon is provided for foreign and colonial readers, available for any competition at any date.

Realizing Competition: The Door Scene Realized.
Prize Picture. Miss G. Yate Lee, Alvechurch.

Our Survey.

A course of lessons on photography is being given at the Rochdale Technical School by Mr. C. F. S. Rothwell, F. C. S.

The Illustrated Buffalo Express, an American newspaper, takes an active interest in photography. A recent issue contains an article on the Camera Club of St. Catherine's, with numerous illustrations in half-tone of the members' work.

A postal photographic club for junior photographers has just been started on similar lines to that described in *The Junior Photographer* for Jan. 1895. The subscription (1s. per annum and 6d. entrance fee) is merely a nominal one to cover the working expenses of the club. The number of members is limited

Keep all filled dark slides out of the way of inquisitive people, as by no chance must a ray of white light be allowed to reach the plates, except that which comes through the lens during exposure, until they are developed and fixed.

TEMPERATURE OF FIXING BATH.—The action of a fixing bath becomes slower in proportion to the lowness of its temperature, it should however on no account be warmed, as the result of transferring plates or prints to such a solution is to encourage blisters and frilling.

EXPOSING.—When exposing with a cap, take it off with an upward movement and hold above the lens, it will then act as a sky shade, and prevent too much top light entering the lens. Care should be taken however to hold it well out of the field of view or a large blank patch will be caused on the plate.

CARE OF DRY PLATES.—Keep dry plates in a cool dry place out of the way of gas fumes, preferably out of the dark-room, and take a few in as wanted. The many obnoxious fumes prevalent in a dark-room in no way benefit plates.

Matt surface prints can be produced on almost any kind of printing-out paper by carefully rubbing the print with powdered pumice stone. If the print be toned very dark and the rubbing



to ten and the hon. sec., H. Bentley Smith, Church Lench Rectory, Evesham, will forward further particulars on application.

Our Laboratory.

Keep an eye on the front of the lens. Condensation is often formed thereon, caused by the cap being warmer than the lens, especially if it has been in the pocket or held in the hand for some time.

A waste plate, fixed out, washed and coated with Balmain's luminous paint, and used as a cover glass for a window transparency instead of plain glass, is said to give a good effect both by night and day.

Humorous Competition: Prize Picture.
"L'Enfant Terrible." R. Paling, Middlesborough.

effectively done, the print can rarely be distinguished from platinum.

A niggardly use of hypo is foolish economy. It is the cheapest article a photographer uses, and the loss entailed on plates and papers from dirty, brown or yellow hypo baths, may be many times greater than the cost of a new bath would have been in the beginning.

A convenient method for measuring out hypo is to take a cup or mug or any convenient receptacle and after filling it with crushed or finely broken hypo and levelling the surface, weigh the contents. If this be done two or three times the average contents of the vessel will be easily calculated. This is a quicker method than the weighing of hypo in bulk in small scales that can hold an ounce or so at once.

Our Critical Column.

Under this heading the Editor will, in a friendly spirit, criticise photographs by any readers who care to send prints for that purpose. In special cases failures will be illustrated, with suggestions for their improvement. Attention is called to the fact that the bad points mainly are mentioned. Some of the photographs we receive are excellent in many respects, but we consider that to point out their weaknesses is of much more value than to extol their virtues. Prints should be sent flat, the package marked "Critical Column" on outside, and name and address of sender should be written on coupon affixed by one corner to back of print. A *nom-de-plume* may be added for publication. The Editor cannot undertake to return prints. Critical Column coupon must be cut from the current number of *The Junior Photographer*, and accompany each print sent. Particular attention is called to the fact that the criticisms appear in the second issue after their receipt. Thus prints with say, June coupons attached, receive attention in the August number.

SPECIAL NOTICE.—Those who desire a special criticism without the inconvenience of waiting for its appearance in these columns, may send the print together with sixpence or a shilling in stamps, when the Editor will furnish accordingly a careful criticism by post within a few days, pointing out, as fully as possible, the faults of the picture, and the steps which should be taken in future. For this no coupon is required, but name of sender should be written on back of each photograph. We also reserve the right to reproduce any of the photographs sent in for this purpose should they sufficiently "point a moral."

E. F.—A good snap-shot. This is all we can say for it, as it has not many claims to artistic merit.

ABBOT.—You have managed to obtain a very singular effect in your print entitled "The Needle's Eye."

ROBIN.—This is not a picture, although the elements of one are here. The interest is in the middle of the print, it ought to lie in the foreground. We are certain you could produce something better in this neighbourhood if you tried.

YENDIS.—How is it that your camera appears to be out of focus at one side, namely, right hand.

JUPITER.—This is about as good a view of a passenger steamer as we have ever seen.

E. B.—The children seem to be huddled up anyhow to have their likeness taken. Why did you not arrange them as if they were looking into the well, or else drawing water?

QUERICUS.—Not at all a bad view on the whole, but we think if you had been a little further away, and contrived to have had some leaves hanging over the sky, you would have had a much more satisfactory picture.

INSTANTO.—This ought to have been the other way up on the plate, somehow we have never seen a really satisfactory picture of a waterfall.

SPERO.—Fairly good, but the lens has not worked quick enough.

THERMOS.—This is a satisfactory hay-making picture, as hay-making pictures go. It has one fault, and that is that it lacks foreground. Another slight drawback lies in the fact that no attempt has been made to print in a sky.

NORTH STAR.—Oh, North Star, what a pity, such a splendid chance as this, and you let it slip! You should have stood a little further away, and let these two picturesque persons look skyward. You could then have called your picture "L' Angelus."

FIVE CLAWS.—The lighting gives a spotty effect, and you could have made a great deal better thing of this if you had shown a little more of the bank.

ZATIN.—Nicely trimmed, but somewhat commonplace. We do not think the view merited the exposure of a plate.

CARNATION.—This is over-exposed.

M. P. S.—Technically perfect.

AUT CÆSAR, AUT NULLUS.—Microscopically sharp, but of a rather ordinary character, taking it all round.

MARY.—This photograph is just a little bit mixed. We think you could have selected a much better position to take your cows from.

C. E. S. I.—A vast deal better than the other "Sailor's Farewell" which we printed a few months ago. You still insist on over-exposure. Why do you do this? Buy a Thornton-Pickard shutter if you have not got one. You will then have the exposure more in your power.

MRS. GARRETT.—So far as one can judge from an examination of the prints it is possible the cap may not have been removed properly, but held partially in the field of view, or some of the white marking may be due to the developer not having been flowed evenly over the negative, or possibly some light has had access to the plate during your manipulations. The subjects are certainly very pleasing.

DUNEDIN.—This is not at all bad. What you ought to have done was to trim nearly an inch off the right-hand side and print in a sky.

ECATSUE.—The composition is fair, but there is a sort of chalky look about the whole which we opine is due to slight over-exposure, and equally slight over-development.

ORDINARY.—Considering the circumstances under which this was taken, we should say you have produced a satisfactory result. You could have employed reflectors, however, with advantage, and the lighting is somewhat crude and harsh.

SYDNEY.—Technically good, but not very artistic. We think you could have chosen a better standpoint. (2) Very fuzzy, we do not think you have held your camera steady.

SNIP-SNAP-SHOT.—This looks over-exposed, or else you have managed to fog it terribly.

TONY.—Too much surroundings and too little cat. The white flowers are slightly distracting.

SINJUN.—There were all the elements of a picture here, the fault lies in the fact that you have been a little too close to the barge. You should have stood further away, and made more of the foreground which was evidently good. The technique was highly commendable.

BLAIN.—The best copy of a picture we have ever seen.

CAXTON.—Nicely lighted, but somewhat lacking in interest.

ART BANNISTER.—You had a lot of good models, and you were silly enough to waste them, foolish creature.

PITOW.—Pitow nearly got a prize in the recent Eating Competition, but his print just fell short, in that he had taken our advice as to trimming a little too much to heart, and cut off more of the left-hand side of the print than was necessary, thus destroying



the good effect. The lad has the appearance of sliding out of the picture, and it will easily be seen that if but half an inch more had been included, the balance would have been better maintained, and the result a great deal more satisfactory.

GLADSTONE, MANITOBA. — The dogs are really capitally taken, but the plant pot or something behind rather spoils the effect. We do not like pink paper.

THE BABE.—The Babe should take care to focus a little better. The exposure is all right. (2) The girl with the bicycle is fairly good, and nicely posed, but she should have been the other way up on the plate. (3) You should not send us groups of this class for criticism. They are interesting to friends and relations, but alas! they appeal but coldly to us.

EXCELSIOR.—This is good, but you have vignettied it improperly, as the bottom of the flowerglass fades into nothingness. (2) The out-of-door portrait suffers from the usual defect, namely too much top light. The girl should have held a piece of white paper on her lap. We do not think you have improved the appearance of the print by toning it to such a nasty slaty-grey colour.

F. F. M.—You have entirely spoilt this by vignetting. Sunsets and seascapes should not be treated in this manner except under very exceptional circumstances.

CERISE.—An excellent geological photograph. Do not wash your P.O.P. so long, as it will go quite yellow.

Submitted for Criticism by Pitow.

M. P. S.—Your technique is capital, and you ought to have got much better pictures than this.

RAMBLER.—Not at all a bad little bit. The men, unfortunately, are staring at the camera.

GONIATITE.—We have hardly ever seen a really good picture of a couple of boys fighting. The lad to the left is fairly satisfactorily posed, but the other is not so convincing, besides you have trimmed the whole down too much. Try again. Of the two prints we prefer the one with the boy in the knickers, as he looks more like fighting, and more artistic.

WEB.—Technically charming, but the straight road prevents the photograph being pictorial.

ETIENNE GERARD.—Your style of mounting is very pleasing, and your picture "Waiting for Cargo" has considerable artistic merits.

C R. B.—It is not often that we get a really almost perfect picture like this for criticism, and we trust that art and not luck is to blame for this result. The view is commonplace enough, but a tiny bit of care displayed in the placing of the camera has elevated it above the ordinary run of such pictures. Observe how nicely the somewhat parallel lines of the bridge and the water are broken by the strong stem of the upright tree, and how the whole seems to actually fill the space allotted to it, and to appeal in no way for trimming. The reproduction, unfortunately, does not do this picture credit, simply because it cannot render tone for tone, the charming chairoscuro of silvery greys and almost solid blacks with which the original, apparently a



platinotype, abounds. There is just one slight defect, however, and that is that the tree towards the top should have been made to show only just a little fuller leaf. This, however, is a very minor detail, and it is hardly worth mentioning.

Submitted for Criticism by C R. B.

PALATINE.—A very interesting photograph of an iceberg. We nearly said a "nice" photograph, but we are not allowed to make puns. (2) The snow scene is very good indeed, but we think if you trimmed a bit off each side you would have a better effect. (3) The waterfall is undoubtedly the best picture in your set.

CONEY HATCH.—Coney Hatch has only just missed turning out something satisfactory, but somehow or other the light has played havoc with her good intentions. As a matter of fact the original is so spotty, so full of high-lights and deep darks, that at a slight distance you could hold it either way up and imagine you saw a picture. As to the figures, well posed though they are, they are completely lost, the woman near the tree appearing like a few more tree trunks through her wearing a striped shawl, while the man



or boy appears to have a kind of bracken undergrowth flourishing on his back. As a matter of fact the fault lies in the bad position of the source of light, and also under-exposure and over-development. Coney Hatch had better try again, and if the result is anything like good, we will publish it. As we have said before the figures are all right and in correct proportion, and do not ail much. It is the general *ensemble* which breaks up the picture.

BRIAN BORU.—Your picture, "The Lantern Slide," is really excellent as a specimen of portraiture by magnesium light.

VERITAS.—Pretty fair, but not quite good enough. The children appear to be playing in a barn.

Submitted for Criticism by Coney Hatch.

AMMONITE.—This is worth enlarging. Trim half an inch off each side to get the best effect.

LADY JANE.—Your gate-way picture is technically excellent, but we cannot say that it is particularly artistic. We think you could have improved it by standing further away. (2) The interior is much more satisfactory. (3) Too low down on the plate. We shall have to make a crusade against this business, for we have had to repeat the same advice over and over again this month.

MASTER-OF-NONE.—What a delightful old house. You have spoiled the effect by having too little foreground, and your plate appears to have frilled slightly.

RODERICK DHU.—The party are very much out of focus indeed which would not be accounted for by the shower of rain. You have exposed correctly.

WANG.—The view is rather stereotyped. We get dozens of pictures of Guy's Cliff. Yours is about as satisfactory as the rest.

CHIPPIE.—Very well selected, and your attempt at vignetting is commendable, but somehow or other it is not quite up to the mark. Your print is also unevenly toned.

L. W. R. C.—We do not think you held your hand camera quite steady, but as this was your first picture, perhaps you have improved since then.

AMIDOL. Not at all bad, and we do not think you could improve it by trimming. The black line round seems to exactly suit the character of the picture. (2) The composition of this (the men on the shore) is much better than that of the boat alone which we criticised above.

NOSINNEJ.—Two excellent instantaneous pictures of a Whitsuntide demonstration.

B. A. A.—If the boys at the door had not moved, and if you had not cut off the legs of the youth who is supposed to have been kept in, you would have had a most amusing genre study. Try again. By the by, this lack of foreground seems to be one of your pet faults. Do see that you have plenty of feet left next time. You seem to be running a special line of school-boy studies, and we should recommend you to continue this, as you are practically on almost untrodden ground.

BEN HOPE.—We feel certain you could have arranged the boys better than this. They would have made nice models.

BELEMITE.—Trim an inch off the sky, and you will have a better composition. (2) Not bad, but slightly over-exposed. The arrangement of the group is satisfactory.

RISEBOROUGH.—Did not you notice that both the cow and the trees have moved considerably?

BATAVIA.—The spot you selected was pretty, but the boy looks to be artificially posed, and to be well aware that he is having his picture taken.

IONA.—The best interior of a shed we have ever seen, the machinery being remarkably free from halation and sharp up to the foreground.

ORNITHORHYNCHUS.—This is too harsh to be really pleasing, but we suppose that the lighting facilities at hand did not permit of your managing the business any better. The exposure and technique in other respects are much above the average.

CYANOGEN.—A pretty spot, and good technique. You should take a figure or two and try some genre pictures here.

SCRAGGA.—This charming old hall ought to make a very good picture indeed. You have done very well; and if you printed a sky in your print, even as it stands it would have considerable claims to the pictorial.

BEGINNER.—Photographically speaking you could not improve upon this, but we think if you had gone a little nearer the railway arch you would have got a more satisfactory picture from the pictorial point of view.

TONY.—Fair, but rather like a guide-book picture.

C. E. C.—The halation about the trees spoils this, and for a subject of this kind a backed plate should always be used. You have chosen your standpoint pretty well, but a fisherman in the foreground would have been an improvement. (2.) A capital picture of dogs. We do not think you could improve on this unless you had moved the chairs a little nearer the centre of the plate.

RIKKI-TIKKI-TAVI.—Good interior work.

BIDDY.—Slightly over-exposed which accounts for the lack of detail in the child's white bonnet.

X. X. X.—Moderately satisfactory instantaneous work, but your shutter has not been quite quick enough.

IMPERIALITE.—The boy spoils this. He should have been on the bridge along with the young man, and they could have looked into the water together.

ALLEYN.—This is out of focus, and not at all good technically, yet it is pictorial, simply because the light and shades are so beautifully balanced. We do not know whether this was the *fault* of the photographer or the sun.

HEATHER VIEW.—Too little dog and a great deal too much iron seat taken from a very poor position. The technique itself leaves nothing to be desired.

COCKROACH.—Fairly good, but we are not struck with it.

NUNQUAM 2.—Excellent chosen, and in every respect highly commendable.

F. E. C.—This might have been really good, if a little more pains had been taken. As a matter of fact we should have preferred the woman slightly larger, as you would then have avoided all that great wide blank wall space above her head. You can improve your present picture by cutting half an inch off the left-hand side, half an inch off the right, and about an inch off the top.

JOANNES.—You have managed to fog this somehow. Are you sure your dark room is safe, and that the sun was not too much in front of the lens?

GILBERT.—We have seen pictures taken with a camera costing twenty guineas not half as good as this one. We must say that the technique of both your prints leaves nothing to be desired. You must, however, pay a little more attention to art before you can get accepted for the Salon, or hope to win in a competition.

WAX-WORK.—You must look to your technique, your print is dreadfully spotty.

LIZARD BILLY.—This should have been taken the other way up on the plate. The lighting was most effective.

BOB.—This is over-exposed.

DR. JIM.—The photograph is fairly well taken, and the boys appear to be attending to their business, but why they should be cutting a single sheet of paper with a guillotine we fail to understand. It is a pity that you could not have got a little further away.

C. W. D. B.—Your print is rather unfortunate in the matter of lighting, and as a composition the photograph is not sufficiently striking. It looks better when cut down the middle into two separate views, and with about two inches of the sky trimmed off.

OLIVE.—The printing is not very much at fault. You have over-toned, and we should say very slightly under-printed. To make the best of this picture you should cut an inch off the foreground, and an inch off the sky.

CORBEAUX.—Out of focus. The exposure appears to have been correct.

Our Editor's Corner.

Correspondents are asked to write on one side of the paper only, and to put communications on different subjects on separate pieces of paper. If a reply is needed in the forthcoming issue letters must be received on or before the 25th of each month. The Editor will answer to the best of his ability any enquiries on matters photographic by post, if a stamped addressed envelope be enclosed; but every question asked must be accompanied by the Editorial coupon cut from the advertising columns of the current issue.—One coupon, one question. Address:—The Editor of *The Junior Photographer*, The Country Press, Bradford.

"Our Field Day," owing to the variable weather, could not be held until too late to get the results into the present issue, not that we are only fair-weather photographers, but after our experiences related last month with blustering winds we did not think much good could be done except with a calm atmosphere, and on the other hand, heavy rain would soon have ruined our modest apparatus. So we waited and when the right day came the time for preparing illustrations had passed. However, we shall go on as usual next month, and in the meantime we have the opportunity of inserting other matters of interest.

* *

So many conflicting statements have been issued about permissions to photograph in the town of Paris, and so great has been the fear on the part of foreigners, that an attempt

to use the camera in the streets would probably end in an unpleasant *contretemps* either with the officious *sergeant de ville* or some higher authority, that the majority of English photographers visiting the beautiful capital of France have left their apparatus behind them. To ascertain the actual condition of things we wrote to the Préfet of Police at Paris, and in reply received the information that amateur photographers are allowed to use their cameras in the public streets on condition that they do not interfere with the traffic. An authorization is necessary, however, in order to photograph in the parks, squares or promenades, which may be obtained on application to the Préfecture of the Seine.

* *

When *The Junior Photographer* first appeared, it was found impossible to deal with the galaxy of subjects which the readers demanded in the necessarily limited space at disposal each month, and so enthusiastic, ardent and rapacious for every scrap of information did the readers appear, that we had no hesitation a short time after in launching a series of sixpenny handbooks on the elementary and popular branches and applications of photography, so that all the necessary information upon a given subject might be placed within the reach of the most humble devotee, in one little book, portable and plainly worded. This scheme we thought would relieve the magazine itself of some pressure, and furthermore, do away in great part with the necessity of articles being continued from month to month, leaving plenty of room for papers of a suggestive and interesting nature. The plan has answered admirably, and so far, ten little books have been issued. We think it just as well to mention the matter again, however, because many correspondents have lately asked questions which are fully answered in these books, better than we can deal with them in the limits of a correspondence column, or in a brief letter. We do not object to assist inquirers as far as lies in our power, but we think that when the information required can be had for a trifling expenditure, the would-be photographer might keep the "Popular Photographic Series" in mind.

* *

The next new book in the series just alluded to is now in the press, and will probably be ready early in December. It is entitled "The Camera and the Pen," and explains how amateur photographers can make their work useful by contributing to journals, newspapers, etc. Another interesting publication which will appear about the end of this month, is "Anthony's International Photographic Annual," which ought to be in the hands of

all enthusiastic photographers who read and profit thereby. It is usually full of valuable hints, and this year, we are told, that like the local pantomime, it will be "on a scale never before attempted." A useful book of reference, just issued, is "Plates and Papers," by Dr. H. C. Stiefel, which goes very fully into the manipulations of practical photography, and describes in detail the processes of developing fixing, hardening, sensitizing of all papers in ordinary use, printing, toning, mounting, etc. The book is published at the modest price of two shillings, and is well worth it to any amateur photographer who wishes to do more than mechanically press the button.

* *

A real photograph of high pictorial merit, well worth framing, for the modest sum of sixpence is not to be despised, especially when a whole magazine containing first-rate articles, and a multitude of other illustrations is given in. So we anticipate that the majority of those who take *The Junior Photographer* will also go in for *The Practical Photographer* when it is increased and improved in January next. The frontispiece mentioned above will each month be in photogravure, bromide, chloride, albumen or some other paper, and the subjects will be chosen with great judgment from the productions of the highest ranks of pictorial photographers. Such examples will be of infinite value to humbler followers, especially to those who are unable to visit the greater exhibitions each year. So look out for the January *P. P.*, with its newly designed cover, its charming frontispiece, "Eleonore," by Craig Annan, and its store of acceptable contents.

* *

Some correspondents have asked for note-paper and visiting cards having a space for the insertion of a postage stamp photograph, and our publishers, to keep up with the times, have prepared samples and prices, which are advertised in the present issue. For an amateur photographer such stationery is quite the thing, and if his modesty will not allow him to place his own portrait thereon, why he can have one of his landscapes or some other little picture reduced in the same way, and give it as a sample of his work. Those whose pictures have been produced in *The Junior Salon* can have the use of the block for this purpose if they wish, which saves the expense of making postage stamp prints, but after all, the latter cost very little.

* *

Our system of criticising by post has been appreciated, and we have had quite a number of prints sent us for this purpose. For those who wish to have their criticisms by return

of post, nothing could be better than the new arrangement, and, of course, not being crowded in the matter of space, allows us to say a great deal more about the pictures than in the ordinary columns. We wish, however, that those availing themselves of this feature would kindly write their name and address on the back of their photographs, for as no coupon is used, mistakes might possibly happen where this is not done. We also wish to point out that we reserve the right to publish any of the photographs sent for criticism by post, unless the sender particularly desires we should not do so. Also let it be known we shall trim or mark the prints in cases where such markings or trimmings will serve to point the moral of our remarks.

* *

The following interesting communication is to hand from Miss Marion Wood, along with some very excellent photographs, considering the circumstances. We publish Miss Wood's letter because it shows that she was determined to conquer the difficulties which met her at every step. We fear there are a great many of our readers who would have said "Bother," and never exposed at all. Bravo, Miss Wood!

Blairmore, Woodbury Down, N.

Mr. Editor,—I do not, of course, know whether *The Junior Photographer* has thought of being patriotic, but in case it has and is without the means of showing its patriotism, I enclose some snap-shots which I took at Nelson's Monument when decorated the other day. They were the best I could manage with my limited powers, for though the light was good there was a terrible amount of mist. The near view of the wreaths is somewhat wonderful, as it was taken in the crowd to the accompaniment of "Move on, please," and what made it more difficult was that the crowd had to move from right to left of the picture, so that I had to turn when I reached the spot which I considered agreed with my focussing done beforehand. It was also taken under the nose of a policeman who found he was not quite so quick as my shutter, or he would have stopped the proceedings. I must apologize for this long description, but if the views are of any use to you, and you have nothing better from other contributors, I thought you would like to hear the conditions under which they were taken.

* *

All the way from Dulcinea Mine, Coniopo, Chili, comes the following missive from a reader of *The Junior*, who, like Miss Wood, of Nelson Day fame, works under difficulties, but of a totally different kind, for whereas Miss Wood's were only temporal, his he has always with him.

Dear Sir,—There may be others amongst your readers situated like myself—miles from everywhere—to whom the following formula may be useful. Made up as indicated in several small quantities it keeps for an indefinite period, and gives splendid black negatives on almost any plate.

PYRO DEVELOPER (French's Formula).

No. 1.	
Sulphite soda	2 ozs.
Distilled water	6 "
Dissolve and add	
Citric acid (cryst.)	60 grains
Ammonium bromide	20 "
Pyrogallie acid	1 oz.
Water to make up to	10 ozs.
Put up in five bottles of 2 ozs. each.	

No. 2.

A Sulphite of soda	1 oz.
Water	1½ ozs.
Dissolve this completely.	
B Carbonate of potash	1½ ozs.
Water	2 "

Dissolve.

When both are quite dissolved, mix A and B and add water to make 6 ozs., and put up in three bottles of 2 ozs. each.

For use take 1 drm. of each and dilute to 3 ozs. with water for normal exposure.

There are one or two other little "notches" I will give you if not occupying useful space. If they are stale news, then please consign this to that time-honoured receptacle the "W.P.B."

I am situated in the Desert of Atacama, 6600 feet above the sea, and it is as dry as a lime kiln, which is death to fine wood work. I got a well brass-bound camera and so far (some three years) it has not shown a sign of splitting. Any one going to a dry climate would do well to have a brass-bound camera, and a first-rate instrument, or it will be sure to come to pieces.

I find slow plates work best and keep best. The light is very actinic and only short exposures are necessary even with slow plates.

Ordinary albumen paper does not keep well, but chloride of silver emulsion paper does better, and bromide best of all. As I only have time to do a photograph now and again I am going to give up all for the bromide. Ferro-prussiate paper keeps any time, and with a little ammonia in the washing water gives good effects for some things.

I should be sorry to say how many plates I spoilt when I first started photography here—I had to teach myself mostly—but I found one fault lay in using a developer which would not keep, and remedied that by substituting the foregoing—which a friend gave me. The other fault lay in the water. I found it contained magnesia, soda, and a host of other things, and now use only distilled water for developing and toning, of course, the ordinary water does very well for washing.

If a print or two of some curious scenery here would be interesting I will gladly send you some. I meant to have sent some in for the "Critical column," but the faults are so obvious that I did not require to have them pointed out!

Wishing you every success with your most excellent paper.—I remain, sincerely yours,

T. R. ARCHBOLD.

Certainly send along those "curious views," and if they are good, why in they shall go!

* *

We are glad to have received the following letter, which corrects the erroneous statement made last month, in regard to the recent poisoning case by pyrogallie acid. The letter explains itself. As to gold chloride being a poison, we think this is undoubtedly the case, but of course many poisons are used in medicine in small quantities.

Dear Sir,—As an inference which is unfair to my brother is liable to be drawn from the remarks in your leaderette in the *Junior* for October respecting the tragic death of my sister-in-law, I have to ask that you will be good enough to give equal publicity to the full facts of the case, as elicited at the inquest, at which I was present. As an amateur photographer myself, I fully concur with your advice that too much care cannot be taken that the chemicals of the developing room be kept apart from all other drugs, etc., whatever. But in this particular case my brother is free from any imputation of carelessness, and the expression you use, "left on the sideboard" is hardly applicable, as the solution was placed in the position it occupied for special reasons, as shown below. My brother used a part of his stables known as the "harness room" as a developing room. He had only occupied the house three weeks, and his wife told him that the damp weather appeared to be spoiling his stock solution of "pyro," and at her suggestion this bottle and a bottle of gold chloride solution, both properly labelled, were placed on a small shelf in a recess in the dining room, where the deceased lady also kept a tonic she was taking. After tea, the lights in the dining room were extinguished, and Mrs. Browning and her husband withdrew to the drawing room, she sitting

down to the piano. Suddenly recollecting that she had omitted to take her tonic, she ran out of the brightly-lighted drawing room into the dark dining room, took a dose at a guess of her medicine as she thought, and returning to the drawing room, resumed her place at the piano. This was at 7 p.m. Beyond a slight feeling of giddiness during the evening, lasting a few minutes, and which she attributed to the smoke from her husband's pipe, she remained quite well until after she retired for the night. At 11 p.m. she commenced to vomit, and it was not till the next morning that it fully transpired what had occurred, *viz.*, that she had swallowed about one and a half ounces of "pyro stock solution," equal to over 100 grains of the dry acid. The poor girl lived till Tuesday morning, the accident having occurred on the Friday evening previous, and she said over and over again that she alone was to blame for being careless enough to take her medicine in the dark. Unfortunately neither of the two medical men who attended her knew an antidote for pyro, so rare has been a case of poisoning from swallowing that drug; neither was it generally known that it was poison at all. I see you mention chloride of gold as a poison. Is this correct? as I believe it is used in medicine. Perhaps you intended to refer to toning solution containing ammonium sulphocyanide.—Yours faithfully.

Lowestoft.

JEFFREY BROWNING.

* *

Next month, "Our Show Room," with descriptions of new and useful apparatus will be given.

Answers to Correspondents.

AUT CÆSAR.—All prints received have been dealt with. You may see "Helping Hand" again. Change is ever detectable. Expect books on all subjects in "series." We prefer to condense our efforts and those of our readers into *one* "Salon" number. Answer to L. H. in September.

GARGOYLE.—Suggestions will be borne in mind. Marks on film due to uneven flow of developer, the part marked being left uncovered for a time.

DRACIR.—By printing direct, there is no difficulty, but, of course, as lantern plate is only $\frac{3}{4}$ and plate $\frac{1}{4}$ —an inch must be sacrificed somewhere. You should read Pike's book on Lantern Slides in our "Popular Series." *Junior* published promptly on the 15th.

A. H. KIRKBY.—There is no *kid* about it. Send your article on, shall be glad to give it consideration.

CORBEAUX.—Glad to hear from you. Fixing bath perhaps too strong, prints not left in toning bath long enough, or insufficiently washed before toning.

Y. E. S.—A rapid rectilinear lens is what you ought to have. Try a Dallmeyer or one of Watson & Son's. A new flange would probably be necessary.

A. H. HALL.—Many thanks for your kind suggestive letter. Several of the competitions we have already got up have included subjects which could well be done within the range of a school, though not specially classified under that heading. Shall be glad to have the hearty laugh sometime. For rapid exposure developers see "Popular Photographic Series," Nos. 1 and 4.

ACORN.—Preferable to get a new one, so many improvements have been made lately. The "Omega" might suit you, any dealer will supply you with it.

RICKER.—You will find notepaper, etc., advertised in this issue.

FLOGGER.—Why to keep them, of course, so that when all these budding amateurs become great men, we shall have their portraits in youth. Anyway, it is nice to know for whom one is writing and editing. Small stop for making cloud negative, and full development.

D. FLEET.—Our collection of slides is not representative enough to make it worth while doing as you suggest.

REV. J. E. SEDGWICK.—The features you express a liking for have only been omitted for a time to give place to other important matters. They will appear again very soon.

PHOTARGUS.—We have not tried the powder ourselves, but believe it gives good tones.

A. M. MCKERROW.—Stains are very difficult to remove. It would be much easier to take a fresh negative.

INTERIOR.—See *Practical Photographer*, July, 1891, page 169.

WETPEC.—Developer is all right, exposure rather too short. You might, however, slightly increase the quantity of water in the developer, so that the action may proceed more slowly.

J. J. P.—Go to the local dealer, and get a simple form of stand camera at about £4 or £5. Do not entertain the idea of a hand camera to begin with.

MACDUFF.—Either starch paste or a gelatine mountant.

HENRY WILLIAMS.—Your remarks are very encouraging.

CURLEY.—If you can manage the carbon printing certainly let us see the result. We have not forgotten about your "Salon" reproduction.

EDWARD HEWITT.—We do not think any of the work submitted to us rubbish, especially when that work is produced by practically a beginner. You must remember that everybody has to make a percentage of failures.

R. F. P.—Your picture was humorous, but, unfortunately, very flat, and the "bow wow" not large enough. You must not kick against our judgment of your prints for the "Salon." Certainly those we reproduced were the pick of the lot, you may be sure.

E. EVERETT.—We do not see our way at present to any change in the direction you suggest, simply because so many correspondents seem to object to an alteration. We are obliged for your ideas on the subject, however.

R. H. H.—We will tell you the faults later. Please do not, like a lot more of our readers, forget what manner of picture you have sent in for criticism.

WAEN FACH.—Yours was a "very near miss," and it is much to be regretted that you did not take a little more pains. The house was exactly what was required, and so were the models. Try it again.

CAROLINE STEWART.—After your touching appeal we will not, at all events, not at present.

ROBERT KETTLE.—If you are not "published" the first time, do not be disheartened, but try again.

MASCOT.—Certainly, send along your photograph as soon as convenient.

W. J. BLYTH.—We cannot criticise the photographs sent for our album, as this would entail a great deal of labour, which would not be conducive to that good feeling which we wish to bear to the "counterfeit presentments" of our readers.

J. T. TURNER.—Certainly, if the two photographs were explanatory of each other, they would not require separate coupons when submitted for either competition or criticism.

FLUCK.—Thanks for your nice long letter, and we hope that we shall hear from you again, and that you will send in your prints as suggested. We are pleased you are so determined "to make one." That is the right sort of spirit to have. You, however, began the wrong way about by purchasing a penny camera, as the art will already have cost you something. It is far better, as we dare say you have learnt, to buy a fair outfit to start with, which can generally be got rid of at a small sacrifice.

SEVAREG.—Your print will be attended to directly. We are very sorry, but the "Critical Column" is dreadfully crowded just at present, but we hope to work off the overdue prints in process of time.

WULFUNA.—We are pleased to learn that you find our magazine so interesting. Your print has been taken into the "Critical Column."

SCORCHER.—Scorcher says "Don't you think it would be a good plan to use the advertisement pages in *The Junior* for reading matter?" Alas! from our point of view it would not, and we must regretfully decline Scorcher's suggestion. We hope to have the article which he desires very shortly.

SAILON.—We do not recollect quite what your prints were like. You see there were so many submitted. Would it not be better to send in one or two for criticism, then you will be able to judge of their merits from what we say. We have often thought of a competition for young amateurs under a certain age, but we do not quite see how it has to be worked, because it would be so difficult to be certain that they were under that age, and also we have seen some work turned out by boys of fifteen which would beat that done by considerably older men.

ARNOLD GREGORY.—Glad to hear you have become a subscriber.

R. HADLOW.—No, you cannot enlarge direct on to platinum paper. You have to make an enlarged negative first.

M. G. JAMIESON.—We will do as you require with regard to the competition.

E. HOWARD.—By copying the prints, first making a negative in the camera in the ordinary way, and then making slide from the negative.

The following have kindly responded to our request for their portraits—T. E. Gibson, Miss Sydney Stuart, Thomas Richardson, T. Bletcher, Simplex, H. A. Jackson, G. H. Hollis, James Crowther, David Smith, W. G. Jamieson, W. B. Brightman, Miss Constance A. Mortlock, Miss Amy Evans, A. H. Kirkby, Mrs. Clarke, Jeremy, W. J. Basset, W. Jump, J. B. Johnson, W. J. Hankin, Rev. Henry Williams, Arnold Gregory.

The Junior Photographer

Edited by Matthew Surface.

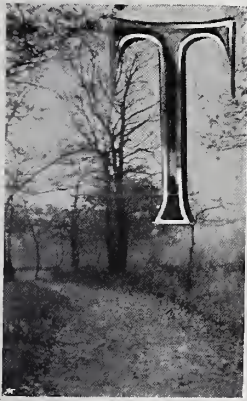
Vol. III.

DECEMBER 15th, 1896.

No. 29.

OUR FIELD DAY.

By the Editor and his Assistants.



THE mists of early November were floating over hill and valley when we sallied forth once again into the field. There was no brilliant sunshine to light us on our way, no blue sky overhead. Everything was of a dull

and sombre tint, save in spots where the brown leaves fell softly from the trees, and made gold coloured patches among the deeper hues of the tangled bracken.

It had not been an ideal day for photography, for a great mass of clouds hung overhead, fringed round near the horizon with pale grey light which gave one the idea that Atlas, while supporting the firmament with one hand was holding up a round dish in the middle of it with the other, so that what gleams of light reached our planet fell round the edges of this dish in a subdued and diluted manner.

Well, we exposed on several little pictures giving exposures of about three to five seconds with the usual $f/22$ or thereabouts, but when we developed we found that we had not a printable negative among the lot. All of them were grossly under-exposed.

There was nothing for it, however, but to pocket our chagrin and set out again the following day taking greater care with the exposures.

Our quest was, as it had been heretofore, the production of pictures without figures, or plain landscape studies, and as the early twilight fell so soon, we had decided that to venture far afield would not be advisable, and so it came about that we ascended the uplands within two miles of this town, and sought to make our field day in the picturesque if somewhat scanty woods which crown the surrounding heights.

The common theory with amateur photographers is that if the sun is not shining brightly, you cannot obtain a satisfactory photograph, and though occasionally it is admitted that good results can often come when a picture is taken just after sun-down, clearness in the atmosphere is even then considered essential. Of course this is a great mistake, as the works of many lights of the advanced school show. It is an undoubted fact that the best pictures are produced when the atmospheric effects of mist and perhaps rain

are most pronounced, and that is the reason why so many of the photographs taken on mornings when there has been a heavy hoar frost look so well. The camera unfortunately has no eye for colour. It reduces everything to



monochrome, therefore does it not follow that a photograph taken on a day when the world itself looks "monochrome" should be better than if the whole of the brilliant colours of nature were brought out under the influence of a summer sun?

It is absolutely essential that there shall be in a picture some distinct lines which shall lead the eye directly into it, and that is the reason why a photograph of even a common roadway very often appears pictorial. It must be remembered, however, that the vanishing point should not be shown, a curve in the path being utilized to disguise this, after the fashion which has been adopted in the first picture. The picture was composed in radiating, these lines being broken and counteracted as it were by the trunks of the trees which broke up the formality. If a pin be stuck into that point just where the road vanishes, and a piece



of thread fastened to it, it will be seen that all the lines radiate from one centre practically, a most desirable state of things. The print in its original state contained too much

foreground and too much sky, and such use of the knife was made that the perspective towards the right-hand bottom corner is somewhat distorted.

The picture "A Harmony in Grey and Gold" was taken further away up the road, just at the entrance to the wilder and more natural part of the woods, and here the same idea of a line leading right into the picture is carried out but in a slightly different fashion. Fine effect of mist is observable, which the dark trunks of the two trees to the right make more pronounced by contrast. The little slope of bank on the right-hand side also helps to balance the almost pyramidal patch to the left, and although a better foreground was desirable it is



fairly well broken up, and far from unsatisfactory. A great mistake, however, is made in the printing in of the clouds, which are hardly suitable to the scene, although this is perhaps not as pronounced in the reproduction as in the print itself. The main fault lies in the fact that this cloud unfortunately follows the line of the tree tops in a most formal fashion. The greatest care should be exercised when you are printing in clouds to see that they are in proper position, and do not by their shape carry out in too pronounced a manner the lines of some of the principal objects below.

The initial was taken next, the scheme being still a road leading into the composition. The treatment here

"Now is the winter of our discontent." Eland.
The King's Wood. Eland.

A Harmony in Grey and Gold. Eland.

is slightly different, a dark tree trunk occupies the centre, and from this, radiating lines can be drawn.

We entered the wood after this photograph was taken, and here our nostrils were assailed by the smell of decaying vegetation, while the still hush which is so noticeable in the woodlands on a calm November day, hung over all. Around us were damp lichens, and a plentiful growth of wierd-looking fungus, the ground being sprinkled with patches of lighter green which spoke of hidden streamlets, and at the same time suggested, not very poetically, frogs. Here

would have been obtained if one or two of them had started up from the undergrowth nearer the spectator, and not given the appearance of a picture divided into two halves, the top representing trees, and the bottom bracken.

Remembering the experience of the first day, he determined that he would give a much longer exposure, and therefore concluded that nine seconds under the shade of the trees would produce a satisfactory result. The negative turns out to be very fairly exposed, although it may err slightly on the side of under. The stop was *f/22*, and the plate of medium rapidity.



Surface made a photograph of a large clump of bracken, which struck him as lending itself to picture making, and "Late Autumn" is the result of his effort.

It is made in the angular or sloping style of composition, that is a line running from a high point on one side of the picture down to a low one on the other, and corrected by upright ones at right angles. The tree trunks serve this purpose in this instance very effectively, although it is unfortunate that their bases were so much on the same plane. A great deal better effect

The next exposure was another attempt at foreground study by Surface, and this is fairly successful. To get this point of view the camera was lowered to within perhaps two feet of the ground, and a sharp focus made on the fronds of ferns in the immediate vicinity. Although this is by no means a brilliant example of foreground work, it shows what charming things can be produced by this method of lowering the camera. It will be observed that the idea of a line leading the eye straight into the picture is carried out here, a leaf-covered foot path hardly distinguishable from the rest of the foreground

being utilized for the purpose. There is an unfortunate lack of lighting in the immediate proximity of the lens, which mitigates against the good effect of the picture. As this was taken on the fringe of the wood the exposure was cut down to six seconds.

The early twilight, or rather the greyiness before the twilight, was creeping on when the taking of this photograph was over, and we were forced to beat a somewhat hasty retreat from under the shades of the thicker wood. In a clearing, however, just towards the fringe, Eland made a picture of "The King's Wood." How very often we have seen charming drawings by Mr. Walter Crane and others of his school in which a

line help to destroy any appearance of formality.

Leaving the wood, which had now grown hopelessly dark so far as photography was concerned, we retraced our steps homeward by a slightly different route. In one of the fields which we passed, a herd of cattle were enjoying the supper which was being thrown out of a cart by a farm labourer. They were most effectively grouped, and Surface could not but try his hand on them. It was unfortunate, however, that the light necessitated an exposure by the cap, for on development considerable traces of movement were observable. To those who live in the country we should suggest the production of a similar



Knight in armour rides through some enchanted forest among the almost perfectly straight trunks of weird, mysterious looking trees. The photograph was an attempt to realize one of these pictures, and is successful to a certain extent. A photograph must be pictorial if fair lines of composition are contained in it, although it may not be exactly pleasing to the tastes of everyone. In this instance the composition is good, the motive of straight lines being excellently carried out. It will be observed that the strong uprights of the tree trunks are broken by an equally strong horizon line, while the two trees in front in their turn by overlapping this same horizon

photograph to this in a little better light. For long narrow compositions, cows or sheep eating in the open, form charming material, and at this time of the year when they have on their longest coats, they are well worth attention.

This was the last plate exposed on this outing, although there were several other subjects which presented themselves on the way back to town, but which we were reluctantly obliged to leave on account of the rapidly waning daylight. We had made no very great success, but we felt assured that brightness was not essential to the production of a picture, and that with a little care and amid proper surroundings, a November atmosphere could be made to come out charmingly in a photograph.

THE PLATINOTYPE PRINTING PROCESS.

Chas. W. Budden.



PLATINOTYPE is one of the few permanent printing processes within the reach of the amateur photographer of to-day; its results are almost unequalled for artistic work, and these virtues are coupled with the fact that it is, at the same time, one of the simplest methods of securing a finished photograph.

Few beginners ever use this paper, and the reason is, I think, that they labour under the delusion that the difficulties attending it are beyond all hope of being overcome. A greater mistake could not be made, and it is the intention of the writer to put before the "Juniors" a brief explanation of the way to produce platinotypes, with the hope that it may induce some beginner to work this most interesting process.

In the first place we must take into consideration that any negative will not do for printing platinotypes from. The negative must be a fairly good one. This, perhaps, is the greatest disadvantage attached to the process. It is not possible to produce a good print from a weak negative. We must, therefore, suppose that our "Knight of the Platinotype Tin," has arrived at that stage in the photographic art, when he is able to produce with comparative regularity and ease a technically good negative. Some negatives are better than others for platinotype printing, and plates developed with our old friend "Pyro," certainly yield the most brilliant results. If hydroquinone developer be used, a good "platinotype negative" is often obtained by the plentiful use of No. 1 when developing. But, of course, there is no necessity for the photographer to develop his plates with a certain developer in order to print on platinotype paper—all the other reliable solutions, metol, amidol, etc., will answer the purpose quite as well.

Having obtained our negatives, the next item on the programme is the purchase of the necessary paper, chemicals, etc., which are used in the platinotype process.

The Platinotype Company issue several brands of their paper, the most common being designated with the awe inspiring symbols, "AA" and "CC." The method of working these two papers is identical, the difference between the two lying in their surface. The AA paper has a smooth surface, and a thickness similar to most printing papers; the CC, on the other hand, is coated on stout paper with a rough surface, very suitable for some branches of art photography, especially when unnecessary detail should be suppressed. But, to start with, I should advise the beginner to use the AA type. The paper is put up in air-tight tins containing twenty-four pieces, and the price ($\frac{1}{4}$ plate) is 1s. 6d. per tin. This, of course, is more costly than gelatino-chloride paper, but it must be remembered that the subsequent operations incurred in the development and fixation of platinotypes cost nothing compared with the gold which is required for the toning of printing-out papers.

The developer used is oxalate of potash, which is a crystalline substance and can be bought from any chemist or photographic dealer for about two-pence per ounce. The solution itself can, of course, be purchased, but I do not consider it worth paying extra money for when the process of "putting it up" is so simple. But of this more anon. The only other article required in addition to printing frame, dishes, etc., is hydrochloric acid (pure).

Having the above ready to hand the photographer is ready to proceed.

On opening the tin containing the platinotype paper, there will be found, in addition to the paper, some cotton wool wrapped round a piece of calcium chloride, which being a hygroscopic substance absorbs all moisture which might otherwise damage the paper. This substance should be carefully examined every two or three days, and when it has become soft and mushy, through the absorption of water, it should at once be removed from the tin and placed to dry in an oven, otherwise the paper coming in contact with the wet calcium chloride will stain.

Great care has to be taken in the storage of platinotype paper. Many

workers say that it should be stored in an air-tight calcium tube, but if it will all be used in, say a month, I do not consider it necessary to remove it from the original tin, provided that the calcium chloride is kept in good condition. The tin should be kept in a dry room. Damp must on all accounts be avoided, as the paper when damp, to however slight an extent, causes the ensuing print to have a muddy tone, instead of the usual clear brilliant black.

If, however, by careless storage the paper has become damp, all that is required is to place it in a warm oven for a few minutes, when the damage (if not too serious) will at once be set right.

showing precisely how far the process is to be carried. By comparing the actual paper with this pattern, the platinotype worker will soon be able to master this part of the process.

Printing should never be carried on in bright sunlight, unless the negative is exceedingly dense, as this causes the sky to lose its bright, clear white appearance, and assume a dirty, black tone, the print similarly will be of a muddy hue throughout, therefore let it be borne in mind—*always print in the shade.*

Development is ordinarily effected by the following solution :—

Oxalate of potash crystals	
(neutral)	1 oz.
Water to	10 ozs.



The actual printing of the paper is perhaps the greatest difficulty to cope with, and the one which will give the beginner most trouble. Platinotypes on the whole print more rapidly than silver P.O.P., but the image is not printed completely out. Printing is stopped as soon as the general outline of the picture becomes visible. It is impossible to explain exactly when to remove the print from the frame, and I should strongly advise beginners to send up to the Platinotype Company (22, Bloomsbury Street, New Oxford Street, London, W.C.), for their pamphlet on the platinotype process, which contains as a frontispiece a specimen print before development,

This is made up by simply placing the crystals in a ten ounce bottle, and then adding *boiling* water—cold water will not dissolve the oxalate. The developer is then cooled and filtered before use.

This developer can be used again and again, until it becomes of a greenish-yellow colour, when it should be thrown away. Many workers, after using a small amount of the solution, pour it back into the bottle, and continue doing this until the stock solution is unfit for use. Another way, and one which I consider to be a better one, is to have two bottles, one containing the freshly made developer and the other empty. Then after having used a portion of the original solution, instead of it being poured

back into the new developer, it is poured into the second bottle, and so on till the first bottle is empty and the second is full. The process is then reversed. By this means, a large number of prints are developed in absolutely fresh oxalate, whereas in the other method only one print receives the benefit of the fresh solution.

Platinotypes only develop up to a certain point, and they cannot be forced beyond it. Hence the very great importance of judging the correct depth to which printing should be carried. It is also generally stated that development cannot be stopped at any point, and that there is no remedy for over-printed proofs. This is a mistake. There exists a very simple remedy for this, and satisfactory results can be obtained to whatever depth beyond the ordinary limit the printing has been carried. This easy yet effective method is not universally known, and is no other than by simply adding a few drops of the developer to an ounce or so of water, and using this extremely dilute solution. Development will then be exceedingly slow, and the print must be removed into the fixing bath immediately the right tone has been acquired.

If the proofs are under-printed they can be remedied (providing the error is slight) by using very hot developer. This serves also to give the print a warm brown tone—in many cases desirable. Care should be taken in the development of platinotypes, that developer flows at once all over the print. There is, of course, not so much chance of uneven development, as all parts of the photograph develop

to the same depth, but, if a spot in the picture remains long uncovered, it will show in the finished print. The dish, also, into which the paper is placed to be developed, should be dry, as any liquid chancing to get on the face of the print will leave a mark.

The next stage in the process is the fixing of the print.



This is done in a dish containing:—

Pure hydrochloric acid.....	1 part
Water	10 parts

Great accuracy in the measurement of the two liquids is not needed. The hydrochloric acid should invariably be used pure, as the commercial article contains foreign matter which will

General Competition: Prize Picture.
"Waiting." Chas. Levy, Farnham.

impair the permanence of the photograph. Citric acid may be used instead of hydrochloric, the strength of solution being :—

Citric acid	1 oz.
Water	20 ozs.

Previous to fixation, it is a good plan to wash away the developer still adhering to the print, by quickly rinsing it—in this way the yellow colouring matter of the solution does not get into the hydrochloric acid bath, and so discolour it.

Two or three fixing baths should always be used. If only one or two prints are being made, then two baths will be sufficient, but if more than that, then three are indispensable. *The last bath should be perfectly colourless after all the prints have passed through it.* If any yellow colouration be observed the photographs must be treated to another bath, otherwise the results will not be permanent. The chief object of the hydrochloric acid is to remove all traces of iron, for if any remain in the print a yellow stain will appear at a later date. The prints should be kept in the first bath for ten minutes, and in the ensuing baths for five minutes each.

After fixation is completed the photographs should be subjected to a short washing of about ten minutes in running water, or twenty minutes in several changes.

There are various methods of drying platinotypes. (1) By warming them before the fire. This is quick and efficacious, but causes the paper to curl unpleasantly. (2) By placing them between two sheets of *clean white* blotting paper. If coloured blotting paper be used, or paper which is covered over by ink stains, the print will absorb these, and will thus be spoiled. Great care should be taken in laying platinotypes down upon tables, etc., for if there be any stains about the paper will certainly absorb them. If, by some carelessness, prints have become ink stained, the ink may be removed by immersing the print in a solution of bleaching powder. Then (3) platinotypes may be dried by hanging them up, as is done with silver papers. The surface is not sticky, as is the case with gelatino-chloride, which is a very great advantage,

consequently dust particles do not adhere with the same eagerness to platinotypes as they do to printing-out papers, and the few stray ones which may get on the face of the picture can be brushed off when the print is dry.

The mounting of platinotypes is just as with other papers. Any good and reliable mountant will do—I always use Higgins' photo mounter, and find it works admirably. It is not well, however, to allow any of the paste to get on the surface of the print, as it is difficult to remove.

With regard to the mounting of platinotypes, this must be left to the artistic taste of the photographer. As a rule a grey-toned mount suits them well, and for framing, nothing, to my mind, beats light oak. But this, again, is a matter for individual choice.

Before closing this paper I should like to mention a few "tips."

With the CC paper, warm brown tones can be obtained by using very hot developer (about 90° C.). But it should be remembered that printing has not to be carried so far as ordinarily, as the warm developer has an accelerating action.

By the addition of a drop or so of mercury perchloride (the same as is used for the intensification of negatives), a deeper brown tone can be obtained. Very little mercury is required, more than two or three drops to an ounce of developer causes the picture to assume an unpleasant yellow hue. The mercury has a restraining action upon the developer, so that printing must be carried a little further than usual. But this mercury method is rather to be condemned, as it is said to affect the permanence of the print. Alkalis have a similar effect.

The platinotype process affords ample scope for brush development. This is generally effected by adding glycerin to the developer (about one dram to the ounce), which restrains the action of the oxalate. The developer is then applied with a brush. This is rather difficult, and is apt to be done unevenly, but this, like all other difficulties, disappears with time and patience.

With this, I will bring this paper to a close, and will feel amply rewarded if I have induced, at least, one beginner to try this most fascinating process.

A LANTERN ENTERTAINMENT.

Peter Eland.

THERE must be, among the readers of *The Junior Photographer*, a great many who have longed for some other means of putting their work before their friends than that of simply showing prints, a restricted and perhaps not altogether satisfactory mode of procedure. To these let me suggest a "way out" namely, the optical lantern.

The summer of '96 has shown us "all the world on wheels" and it seems probable that the winter will find "all the world a-lanterning," for last season every Mechanics' Institute syllabus and every photographic society's list of fixtures contained an enormous percentage of lectures "illustrated by the oxy-hydrogen light" (by the bye, a most unsatisfactory way of putting it) and even the P. S. A. movement is falling a victim to the prevailing fashion. What then, is more probable than a tremendous "rush" during the winter solstice just at hand.

Are we not likely to weary of the lantern, if it is to be crammed down our throats at every turn, as it were? Undoubtedly, there have been mutterings which may eventually turn into a storm. We have heard complaints of too much lantern, and they are certainly worthy of consideration, for they contain a grain or two of truth. There have been undoubtedly too many lantern shows. I add, as a reservation "of a sort."

There are several ways of ensuring a bad lantern exhibition, and I have tried them all. The most efficacious is to hire a set of slides from a dealer, illustrating a country you know absolutely nothing about. Then you have two methods of making a grand muddle. You can either read the printed lecture, which is generally about as interesting as a Bradshaw with the exciting parts left out, or you can trust to providence and the titles and "make up" accordingly. This latter course is most popular among young clergymen and rarely fails to produce a bad effect.

Another way is by means of a nervous lecturer and a clumsy lanternist;

these two unaided can ruin any show. The lecturer has perhaps been for a half-day to the place he is speaking of, while the lanternist knows nothing about it. To produce the best effect, the slides must be passed through in wrong order and occasionally upside down, and the greatest vibration possible communicated to the disc, while the monotony of the proceedings may be broken by spasmodic splutterings from the jet and blowing-off of india-rubber pipes. This will cause the lecturer to lose his head and the audience to become ill-tempered and sarcastic, and if it can be contrived for the gas to give out about the middle of the performance, the success of the failure may be assured.

Exhibitions, run on the lines given above, have helped to bring about grumbles *re* too much lantern.

It is regrettable, but the number of bad shows is far in excess of the good. Lecturers seem to think that it is the simplest thing in the world to give a lecture when they have a lantern to illustrate it, and lanternists believe it is the simplest thing in the world also for lecturers to run straight off the reel as it were, without any previous rehearsal, or sometimes without even a word of preparatory explanation. The result is generally the *fiasco* described above. To be interesting a lantern entertainment should be novel, and also be not entirely lecture, that is songs, pianoforte solos, etc., should be introduced in order to give the audience a rest. Undoubtedly the most attractive shows are those illustrating places well known and appreciated by the person who is describing them. An amateur photographer of the ordinary type, that is, one who can produce a decently good slide should be able to get up a most effective entertainment with the minimum of trouble, and one which would not only give pleasure to the audience, but pleasure to its producer. A few stock slides might be obtained of pictures which it had been impossible for the lecturer to procure himself, and these would help to make the evening longer.

At an entertainment of this class which I once visited, I was very much

struck by the completeness of the arrangements there carried out. It was down in the west, and the views (which were by a local amateur) dealt chiefly with the surrounding neighbourhood, and the nearest sea-coast. The platform to begin with, looked cheerful, a very rare thing indeed when a lantern show is in question. It was draped with red baize, as was also the screen, leaving just sufficient white in the centre to receive the disc. At each side of this were arranged a number of flowering plants of the fern and palm species, which, standing out against the dark background gave a

This show was most simple, and yet most effective, and the audience did not appear to be at all tired when the proceedings were brought to a termination.

I feel certain that if lantern entertainments were carried out on these lines, they would be far more acceptable to the public, who evidently like this form of amusement even in its crude state, if we may judge by the crowds which flock to hear a certain popular lecturer.

Now what is to prevent anyone from getting up an exhibition in the manner just described? It generally happens



most pleasing effect. The slides were excellently shown, and the lecturer was both instructive and witty, but the feature that pleased me most was the introduction of a number of folk-songs, taken I think from the collection by the Rev. S. Baring Gould, which were rendered by young ladies in suitable costumes, who took up a position in the centre of the platform, and were lighted from the lantern, a pale yellow tinted slide alone being used to minimize the glaring effect of the naked jet.

that one has among one's circle of friends a singer or two, sentimental or comic, while pianists are as two-a-penny, as W. S. Gilbert hath said. Almost any county has its own peculiar songs, or its own peculiar recitations. Lancashire, for instance, is particularly rich in this respect, and Yorkshire falls by no means short, while the South is positively a storehouse for this kind of thing.

The entertainment should be practised or rehearsed well beforehand, not only by the artistes themselves, but with the lantern and slides. This may sound unnecessary, but it is not, for it is astonishing how some parts of the

General Competition: Certificate.
 "Le Theme," J. A. Wilson, Ballymena.
 "Have you any mustard?" "No, but the aunt of the
 gardener has pens, ink and paper."

business will appear to drag, and how many little incidents occur which will throw the affair completely off its balance if all has not been well rehearsed, and arrangements to overcome any *contretemps*, agreed upon beforehand.

Here are one or two suggestions. Say that the tour lies in Ireland. Irish melodies, plaintive and amusing abound. They could be interspersed with an Irish recitation or two, while the comic elements might be supplied by one of Mr. E. J. Lonnen's famous Irish songs, say "Ballyhooley." Irish costumes are easy and might be attempted, the girls wearing short blue skirts and kerchiefs, and the men the traditional tail coat and breeches and shillelagh.

Scotland may be similarly treated, and is actually more easy of accomplishment, while Yorkshire and the Midlands could be managed with very little trouble, a dialect ballad or two being introduced, and the local colour given to the whole by a recitation from the work of some resident poet.

As to London, why here is a splendid opportunity! Has not Mr. Chevalier provided a most extensive collection of suitable songs, and are there not hundreds of old English catches and lyrics which can be pressed into service?

I feel certain that there is no part of this country which would not be capable of producing a first-rate entertainment of the class named above. It only requires thinking out, but any trouble expended will be amply repaid by the appreciation which will be undoubtedly shown by the audience.

Just one word about what may be termed the "properties." Drape your lantern sheet and platform, whatever else you do. Nothing can be more inartistic or ugly than the great white abomination which we now see. A few curtains are cheap, and it is easy to hire for a small sum sufficient palms to make quite a good show. The metamorphosis thus effected will be marvellous, and the audience put in a good humour by the comfortable look of the hall at the very outset.

Another bit of advice. See that the lantern is firmly fixed, and that it does not wobble about every time the slides

are put in or removed, a most common fault, and also see that the operator is up to his business, clearheaded and not easily frightened by cracks or bangs from the jet. With decent care when using the lime-light there is not the slightest fear of any accident, but if the person in charge of the lantern jumps everytime a tube is blown off, (generally the result of his own carelessness) the audience lose confidence in him, and wish they were safely outside.

I have tried to describe what I think ought to be a novel method of passing away the winter evenings. The amateur photographer who has been on his holiday, and got a percentage of views is in a much better position for the purpose than he who has to simply hire a stock set of slides. Nothing can be easier than the present method of making photographic pictures for the lantern, either by contact or reduction. This will take up a few evenings in a pleasurable manner. Later you can look out what songs, etc. you require, and spend a very enjoyable time rehearsing them with your company. When the eventful night arrives, and everything has been carried through to a successful issue, I feel certain that the "manager" will have the pleasure of being "called before" the curtain for the novel manner in which he has lightened up a somewhat stereotyped form of recreation, and made it interesting even to the most *blasé* amusement-seeker.

DIAPHRAGMS.

H. J. L. J. Massé.



IF a diaphragm or stop should get lost, it is not a difficult matter to replace it, and that too without the use of any expensive tools. Brass of course is the proper metal, or at any rate the metal usually selected for the purpose, but copper or zinc will serve as substitutes. These two latter metals are preferable to tinned iron-plate, as being far easier to work and much easier to blacken.

After deciding on the size of the opening to be made, the centre of the

hole should be marked with a centre-punch. A wire nail, scissor point or other sharp point will do as well, as the object of marking the centre is to clearly define the place from which the cutting is to begin. The size of the opening should be then marked with a compass as a guide to the finishing, in fact it is a good plan to describe two concentric circles on the copper, one for the actual hole and the other as a guide for making the bevelled edge.

The hole may be made with a centre bit, or any drill that is available, and can then be enlarged with a reamer (the proper tool) or with a sharp pen-knife. The copper will be found the easier to cut, both for the operator and the knife.

After drilling and enlarging, the metal may be flattened between two flat irons, and then must be cut to fit the diaphragm slot. It must then be flattened again, all rough edges removed with emery paper or a very fine file, and it is ready to be blackened.

This is most easily done by dipping the copper into strong soda water to clean it, and then after rinsing it dipping into a solution of 20 grains copper nitrate and 20 grains silver nitrate. Make each of these solutions separately in half ounce of water and then mix. Dip the diaphragms in this solution and heat till dry in a spirit flame. Zinc may be blackened by being treated to a bath of sulphate of copper or bluestone and then dried.

The usual shape for the opening in the diaphragm is a circle, but very interesting results have been obtained lately by a writer in the *Process Worker*. His experiments were made naturally from a process-work point of view, but anyone with a spirit of inquiry might very well experiment with an ordinary lens, using diaphragms of various shapes such as squares, lozenges, triangles, T-shaped, stars, etc. The results should be noted and compared with the results got with the usual stop.

These experimental stops may be readily made out of a stout visiting card. A clean-cut edge may be got by cutting them with a sharp knife or a chisel, and they may be blackened with ink.

Those who wish to experiment with pinhole or slit apertures will find very thin copper the best material, as it can be pierced with a broken sewing needle. If a piece of lead be put underneath, a smart tap with a hammer will drive the needle right through and give a clean hole.

For slits, two tiny holes should be drilled with a small broach or drill, and the slit cut with a jeweller's saw and then finished with a very fine file.

Front stops, if lost, may be made of discs of copper or may be kept in place with the rubber bands used in Thornton-Pickard shutters.

Diaphragm cases should be glued or otherwise fixed to the inside of the camera case. In this way the stops cannot be left at home.

Our Prizes.

The General Competition has been an extremely good one, and it was with considerable difficulty that we selected the prize one from about six others, all apparently equal in merit. We at last decided, however, that the print by Chas. Levy, Boundstone Lodge, near Farnham, Surrey, was the most deserving from all standpoints, and so we award him first prize. Miss Donaldson, 80, Wellesley Road, Croydon; J. A. Wilson, Knowehead, Ballymena; D. W. Macdonald, 3, Grantly Street, Shawlands, Glasgow; A. G. Bolton, Devon, Lordship Lane, Forest Hill; and A. J. Brears, 29, Taskers Road, Crookes, Sheffield, all receive certificates, while Dupligrath, F. R. S., Dulcemona, Ornithorhynchus, Waen Fach, Instanto, F. W. Smith, Ivanhoe, Stereo, and H. O. T. gain honourable mention. There

were a great many other really excellent photographs this month, and we do not think that taking it all round we have ever had a better General Competition. If we are to have many more of equal excellence the task of adjudicating will become one above our power, and we shall have to call in other aid. This, however, will only give us the greatest pleasure, for it will show that our teaching has fallen upon good soil, and that the junior photographers are beginning to see that the art is capable of producing something more than merely technically perfect photographs.

Railway Life Competition.—This competition, unlike the General has been a failure, and we have comparatively few entries. We award the prize to Miss Webber, Rock House, Farnham, Surrey. We withhold the certificates, but give honourable mention to Tweedle Dee, C. E. S. I., and E. I. Ry. This last

gentleman's pictures were exceedingly well chosen, and as he resides in India, most interesting. They were unfortunately spoilt through poor technique, that is, they suffered from a dreadful amount of halation. We fancy that E. I. Ry. must over-develop and under-print, and we should think that he could also cut down his exposures to great advantage. The light appears to be magnificent.

Washing-Day Competition.—(Closes December 25th.) A prize of 10s. 6d. is offered for the best photograph illustrating that uncomfortable household institution, the weekly wash. Notwithstanding its discomforts, it offers considerable scope for the camera. For instance, pictures of boiling, "peggying," hanging-out the clothes and ironing may be made most pictorial if properly treated. The coupon was given last month.

Baking-Day Competition.—(Closes December 25th.)—For the baking-day we likewise offer a prize of 10s. 6d. Like the preceding competition it is comparatively easy for anyone to make pictures, as the baking-day is a thing which happens weekly in almost all counties. Kneading, rolling out the dough, cutting out tarts, etc., and putting the finished articles into the oven offer considerable possibilities to the artist. The coupon was given last month.

Family Group Competition.—(Closes January 25th.)—As in past years, we offer a prize of £1 for the best photograph of a family group taken on Christmas Day or New Year's Day. The photograph may be taken either at the front door or in the back yard, or anywhere near the house, or in the house by flash-light, and although a large group is preferable it is not essential. The coupon is given in this issue.

Lantern Slide Competition.—(Closes February 25th.)—A prize of 10s. 6d. for the best and 5s. 6d. for the next best lantern slide, any subject, to be judged on its technical and artistic merits. Competitors must send a print along with their slide for reproduction purposes, and the print should be trimmed to the same size as the slide except of course when the slide has been reduced. The coupon must be affixed to the bottom of the slide. The coupon is given in this issue.

GENERAL RULES.

All pictures, etc., sent in must be accompanied by the proper coupon cut from the advertising pages of the current issue, or issue in which the particular coupon appears.

A competitor may send in as many photographs as desired, provided each is accompanied by a separate coupon.

The coupon should be affixed to the back of the print by one corner, and bear the name and address and other particulars.

All photographs, etc., should be sent flat and unmounted, addressed to The Editor, *The Junior Photographer*, The Country Press, Bradford. They must arrive not later than the 25th of each month to be in time for the succeeding competition.

The prints or manuscripts sent in become the property of the Editor, to reproduce if desirable. In no case can unsuccessful ones be returned.

The photographs must be the competitor's own work, and may be any size, but they are preferred not larger than whole-plate.

The Editor is the judge, and his decision is final.

A special coupon is provided for foreign and colonial readers, available for any competition at any date.

Our Show Room.

A pamphlet relative to the developers supplied by Messrs. Fuerst Bros. can be procured from them post-free on application.

The European Blair Camera Co., Ltd., have purchased the business of the Premier Dry Plate Co., and will manufacture plates, films, etc., at their new works at Foot's Cray.

Now that artificial light printing is in vogue, those who use bromide paper will be glad to know of Powell's Uranium Toning Baths, by the aid of which fine tones, ranging from sepia to red, may be produced, and a pleasing variety secured thereby.

Messrs. J. H. Dallmeyer, Ltd., are about to put on the market a new series of lenses, Series II., Stigmatic. As an example of the covering power of this lens, the $\frac{1}{4}$ lens of equivalent focal length of 10.7 inches covers $8\frac{1}{2} \times 6\frac{1}{2}$ plate at full aperture, $f/6$, perfectly sharp to the corners; and when stopped down to $f/16$, it is capable of covering 15×12 with equally perfect definition from centre to edge.

A new camera, put on the market by the Thornton-Pickard Co., is called the "Amber." We have not yet seen the camera, so we cannot write from personal experience, but the makers describe it as suitable for all kinds of work,



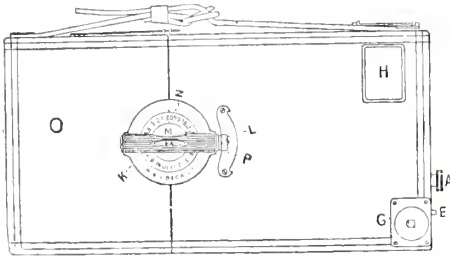
but specially arranged so that it can be used as a first-class tripod camera or as a hand camera. It is very compact, beautifully finished, can be set up or closed very quickly, is light and strong, and extremely cheap.

The "Primus" Photogravette is one of those handy contrivances turned out by Messrs. W. Butcher & Son, and is intended for the direct copying of pictures in books or magazines, without use of the camera. We have worked with the specimen appliances sent us by the makers, and can recommend the method as a saving of time where the picture to be copied has no printing on the reverse side. In such a case, of course, copying must be done with the camera in the ordinary way.

Winter is the best time for overhauling cameras and apparatus, and for deciding on new purchases, though many wait until the spring, when the makers of cameras are so busy they can scarcely give proper attention to enquiries. Among sets of apparatus which merit the attention of any who are contemplating a purchase is the "Premier" Series, offered by the City Sale and Exchange, made in all sizes from quarter plate to 12×10 . The same firm also put on the market an excellent

range of lenses. Their new catalogue will be ready in a few days.

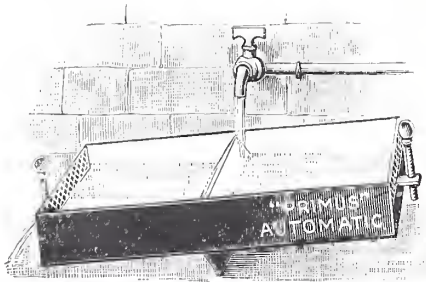
It is perhaps late in the day to mention the new size of Frena camera, since it has been on the market for several months, although not yet alluded to here. The size of film it takes is $3\frac{1}{2} \times 2\frac{3}{4}$, and the capacity, as in the larger sizes, is forty films. It is probably the most



compact and yet efficacious instrument which can be obtained. Just the thing for the tourist, large enough and scientifically constructed, the results obtainable in careful hands are in every way satisfactory. The films cost about one penny each.

Messrs. Wellington & Ward report a brisk demand for their new negative paper, and where lightness or absence of bulk are considered desirable qualities, it ought to be very much appreciated. The makers recommend a full exposure and full development in order to secure a proper absence of grain in the ultimate print. A weak fixing bath is also advocated, since a strong bath tends to produce blisters. We are indebted to this firm for a nice parcel of their various productions, which we have used most successfully. The samples include platino matt bromide, pink "sylvio," and the negative paper referred to above.

One of the simplest and best automatic washers we have ever used is the "Primus," another of Messrs. W. Butcher & Son's specialties. The illustration shows how it works. As soon as one side is heavy with the water falling into it, it overbalances, and the central water-shed receives the stream on its



other side until the balance is once more turned. The water flows out through perforated zinc, which forms each end of the washer. This washer is certain to become enormously popular. Messrs. Butcher & Son's catalogues of cameras and apparatus, and of lanterns, slides and accessories, ought to be in the hands of every amateur photographer.

Our Critical Column.

IMPORTANT.—No more photographs can be received for criticism in this Column until further notice, as there are already more in hand than can be dealt with next month. Read the first paragraph in this month's "Editor's Corner."

SPECIAL NOTICE.—Those who desire a special criticism without the inconvenience of waiting for its appearance in these columns, may send the print together with sixpence or a shilling in stamps, when the Editor will furnish accordingly a careful criticism by post within a few days, pointing out, as fully as possible, the faults of the picture, and the steps which should be taken in future. For this no coupon is required, but name of sender should be written on back of each photograph. We also reserve the right to reproduce any of the photographs sent in for this purpose should they sufficiently "point a moral."

ROSS.—We think you sent us a print of this bridge before. If that was the case this is a great improvement.

SOCRATES.—A rather ugly view of a house-boat.

E. L. W.—The girl is nicely lighted and posed, but somehow we think she would have looked better had she been the other way up on the plate. (2) Another nice picture. You must have quite a little storehouse of artistic Pocket Kodak snap-shots. (3) Your picture "A Scene on a Norfolk River" is really charming. Do not you think you could write us a little on how you manage to get such excellent Pocket Kodak snap-shots, and how you print them? Your carbon working seems to be almost perfect. (4) What can we say about this? Nothing, except that it is equal to any of the other charming things you have sent us. You certainly break the record for artistic Pocket Kodak snap-shots.

BRICKY.—A very nice little bit, but your manipulations appear to be messy indeed. Are you sure you keep your toning dishes quite clean?

CHESTNUT.—You must have taken this photograph from a considerable height, as the perspective appears to be very distorted. The man and the horse look natural in the extreme, and it is a pity that you did not go down to the river side, and make them the chief objects of interest in your picture.

5 P. M.—Both of these views appear slightly over-developed, the one of the Bible class at tea being the worst in this respect. Did you give a long exposure? If so, you should avoid this in future.

THE SCRIBE.—Do not use a round mask. The picture was capitally selected, and only wanted a sky printing in to make it really pleasing. The round mask, however, completely ruins the artistic effect.

L. M. S.—A picture entitled "Confidences," showing two girls reading a love-letter. They are charmingly posed, but they have both moved slightly. The trimming has been done with thought, and were it not for the defect mentioned above, we should have been glad to reproduce it in this column as an example of effective simplicity.

PROGRESS.—The chair on which the child is sitting is in a great deal better focus than the youngster herself. Whatever you do when you try to take portraits do not have flord backgrounds.

UBIQUE.—Here is a photograph which is supposed to represent a baby, but you have to use all your wits before you find the infant. As a matter of fact the loud patterned chair strikes the eye at once, and this combined with the white frock makes the discovery of the infant somewhat of a puzzle. Now Ubique is not the only person who, when taking a portrait of a baby, endeavours to hide the baby as much



as possible by distracting accessories. Professional photographers have a happy knack of introducing skin rugs, palms, flower pots and gaudy-patterned upholstery when they take baby pictures. There could not possibly be a worse mistake than this. It is one of the first rules of art that the eye is led straight

to the main object, and not sent flying off at a tangent. Ubique can do fair technical work. What he ought to do would be to photograph this youngster in the garb of nature sitting against some dark background, with say a large basin and a piece of soap to play with. This would be far more natural, for babies are much more at home either getting themselves dirty, or getting themselves clean, than sitting about on drawing-room chairs in their best frocks.

ALDEHYDE.—A moderately good interior, but the plant pot on the table suffers badly from halation. You should have used a backed plate.

DINA.—This would have made quite a pleasing little bit had the bow-wow been in better focus. (2) The garden walk is too formal to make a good photograph unless you use it as a background for some genre studies. (3) The small picture of Haddon Hall is perhaps the best.

SNAPSCHOTTE.—The viaduct was too new to be interesting from any but an engineering standpoint.

ROBT. JARDENE.—You have over-exposed this and also fogged it. Look to your dark room, and see that it is perfectly safe.

NORTHWOOD.—Very well chosen, but flatly lighted.

J. C. F. RATHMINES.—For a Pocket Kodak very satisfactory.

PETER SIMPLE.—If the negative had been a little better, and if the picture had been the other way up on the plate you would have had a fairly satisfactory print.

XIT.—Considering the difficulties under which it was taken this is commendable, but the figures are a great deal too low down on the plate.

GRIFFINS.—A very singular effect, but we do not think you intended it. (2) We are glad to see you attempt genre, but do you mean this as a humorous picture? The man appears to be in an uncomfortable position, and the two figures being exactly over one another do not compose very well.

CLERICUS.—An artistic little scrap. You either over-wash or over-tone, however, for your print is very yellow indeed.

CAREFUL.—You ought not to have cut the end of the train off. You should have arranged your camera so that you avoided this.

SEMPER EADEM.—Fairly good, but not quite up to the mark. There is a lack of definition towards the top.

E. L. B.—The ducks are not sharp enough, that is the fault. By the by, we hope they are ducks not geese, for the sake of our ornithological reputation.

BUSHEY.—The girl looks a little frightened of the camera, and although the lighting is fairly good, her face appears very dark.

SEVARG.—The group of croquet players could have been taken a great deal better. For instance what on earth has that man on the wall to do with the thing? He appears to be going into ecstasies over a letter.

LADY JANE.—The still life group is not up to your usual standard of excellence.

JIM.—Some months ago Jim sent a picture of a junior photographer which we criticised pretty severely. We asked him to make another attempt, which he has done, and now submits the same. In the old picture the youngsters were staring at the real camera, not at the *pseudo* one. Here in this second attempt they are more natural. One fault



however lies in the fact that the background is a little too sharp, and that the white flags to the left are a little bit distracting. Jim must remember that he cannot expect to make a really pictorial photograph if he focusses for the distance, and he must also remember that it is absolutely necessary to consider composition if anything better than a mere literal translation of a scene is to be attempted.

CURLEY.—The picture entitled "Crossing the Brigg" is very well taken indeed, the spot being excellently chosen. The model, however, was quite unnecessary in this case, which is singular, as a figure can generally be introduced with advantage. (2) Technically most commendable, and from the artistic point of view praiseworthy.

G. R. B.—Here is a very charming attempt at at-home portraiture, and G. B. B. has been most successful. There could not possibly be anything more pleasing than the attitude and expression of this pensive little maiden. She is natural, and free from that rigidity which usually attacks children when the eye of a camera is upon them, and technically the rendering leaves nothing to be desired, the lights being well balanced, and the half-tones in the dress most feelingly portrayed. One



fault, however, is observable, that is a nasty crease in the background, which, by the way, has been apparently manufactured from a blanket. This, however, could be touched up, we should fancy. A tiny bit off the left-hand side in no way detracts from the general pictorial effect. G. R. B. must try some more pictures from this same young lady, not portraits, but something of a genre character. We are certain he would succeed.

MALBURIAN.—A very nice snap-shot.

THISTLE No. 1.—You over-expose dreadfully, and both your prints are spoilt by this. No. 1 is perhaps the more correct of the two.

PIRATE.—The spot was rather pretty, but pictorially you can improve your present print by cutting it down the middle, and making two pictures of it. (2) "The Way to the Wood" is well exposed and well selected, but you have moved your camera terribly.

Submitted for Criticism by G. R. B.

Our Editor's Corner.

Correspondents are asked to write on one side of the paper only, and to put communications on different subjects on separate pieces of paper. If a reply is needed in the forthcoming issue letters must be received on or before the 25th of each month. The Editor will answer to the best of his ability any enquiries on matters photographic by post, if a stamped addressed envelope be enclosed; but every question asked must be accompanied by the Editorial coupon cut from the advertising columns of the current issue—One coupon, one question. Address:—The Editor of *The Junior Photographer*, The Country Press, Bradford.

It is said that in every household there is a skeleton in some hidden cupboard, which makes the lives of the family hardly worth living by its undesirable presence. We regret to state that in a cupboard in this editorial office there is a skeleton, or perhaps rather "bogy" which is ever with us, a horrible reality in the day time, a nightmare in the still, small hours. The Critical Column! That most popular feature, once the delight of our eye has attained such huge and aggressive proportions that we, like Frankenstein, stand appalled by the monster we have constructed. In vain do we try to squeeze in an extra column or so to work off arrears, in vain do we insert notices that "we are particularly congested at present, and criticisms will necessarily appear a month or so late," for every post brings us letters from irate subscribers vowing vengeance on our heads for the delay. Now the *Salon* number of '95 threw us wrong in the first instance, from which, for obvious reasons, the Critical Column was eliminated. Thus bad began, but worse remained behind. Criticisms gradually appeared later and later and the artists either forgot their own *noms-de-plume* or wrote us letters of a vituperative character, until we have become "the wreck you now behold" as the gentlemen in the melodramas say. There is only one way out of the difficulty, and that is not to give another coupon until these arrears have all been attended to and we can start level again. We calculate this will take us about two months, and hope to give the coupon once more in the February issue. We are sorry to have only this course before us, but the good effect of this present privation will be apparent later, when we hope to publish the criticisms promptly the month after the prints are received.

* *

We have had a good many copies of pictures sent in for the general competitions of late and although some of these were most excellent and as copies praiseworthy in the extreme, we wish to point out that they have no possible chance of obtaining an award, for it would be obviously unfair to give, in a purely photographic competition, a prize for a reproduction of a painting.

We had some very fine lantern slides sent us last year, and we trust that the present competition will be equally well supported, and as satisfactory all round. The art of making lantern slides is a specially pleasing one, inasmuch as it gives the photographer employment for the winter evenings, and later on serves to amuse a much larger circle than would be the case if prints were merely taken from the results of the summer outings. Nothing can be simpler than lantern slide making by contact. The same developer which is used for plates can be utilized, and the whole business conducted so quickly that a dozen slides can be easily made in one evening. By the bye, the printing in of clouds seems to be a stumbling block with a great many amateurs, and certainly the registering of the two negatives in proper position on the lantern plate is rather a difficult business. By far the most effective and simplest way is to print the clouds on another slide, softening down towards the bottom by holding a book over the printing frame during exposure, and gradually withdrawing it. The two plates can then be bound together with the sky properly vignetted at the horizon. Another part of the business which is undoubtedly the cause of much ill temper is the binding. Is it generally known that the binding strips must not be wetted on the gummed side? The best way is to thoroughly wet a piece of blotting paper, and lay the binders gummed side up on this, in a few minutes time they will be quite ready for applying to the slides, and will be bound to stick.

* *

Just before we went to press last month we received this missive:—

Ipswich.

On April 11th and August 12th of this year I posted to you two photographs for criticism in your paper. Neither of them has been either acknowledged or criticised. I have been watching your paper ever since April, May, and June for some notice of the first one, but it did not appear. I am certain they have not been lost in post as since that date I have entrusted several parcels and photos and letters to the authorities, all of which have reached their destination. I consider it a gross piece of insult, impudence, and neglect on your part, and in future I shall sever all connection with your most valuable paper, and shall cease to recommend it to my friends as I have hitherto been doing. I shall send you no photos to criticise, and shall give all possible support to the most powerful of your rivals. I am certain that in a properly managed paper no such stupid neglect could have occurred.—I am, etc.,

FRANK S. A.

We refrain from publishing this gentleman's name simply because we think he will feel sorry when he sees his hastily-penned letter in print. Frank S. A. shows that whatever may be the quality of his photographs his manners are certainly bad, and all things considered, perhaps it would be as well if he went over to our rival and made rude remarks to them for

a change. He is referred to the first paragraph in this column.

* *

Dairy Maid writes to say she does not quite approve of our judgment with regard to the Cottage Door Realization Competition. She says that she was struck by a want of harmony or unity in the same. The introduction of the pails she thinks should have had some connection with the figure. A servant washing about the steps or door would have been in unity, while a girl tidily dressed, and so many pails placed in position show no sympathy. Well, Dairy Maid finishes her letter by saying she does not wish us to think that she is questioning our judgment. But alas! this statement we rather doubt. Really there was not such a lack of unity after all. Does not Dairy Maid see that the little girl may perhaps have finished her cleaning, and be simply waiting for father to come and take the pails down to the byre. The child is a cottager's child undoubtedly. If she had been dressed in balloon sleeves and elaborate laces she would have been out of place; as it is, being a cottager's youngster, what could be more natural than, that after school she should come and stand at the door in the cool of the evening "waiting for father."

* *

We have received the following letter in reference to photography in Paris:—

In *The Junior Photographer* for last month there was (on page 82) a paragraph about the permission required to photograph in Paris. May I supplement the information by saying that the application for permission to photograph in the squares, public gardens, and *les bois*, should be on paper bearing a 60 centime stamp, and that the application should be sent to Monsieur le directeur des Travaux, Paris. If I were about to photograph in the streets I should certainly apply to Monsieur l'ingénieur des Ponts et Chaussées for permission. The official permission is not required, provided that no obstruction be caused, but Frenchmen are proverbially excitable, and an altercation with any official would be sure to lead to obstruction, if not to "ruction." The ordinary being who corresponds (?) to our "bobby," is as a rule far inferior both in intelligence and in tact.

H. J. L. J. MASSE.

* *

We want to call special attention to the changes which are being made in *The Practical Photographer* commencing with January next. The magazine is to be still more elevated in the nature of its contents, and converted into a representative high-class photographic magazine, such as other countries already enjoy, but which hitherto photographers in England have had to do without. Now it is in some degree a matter of reproach that a country where photography has reached such enormous developments as it has in Great Britain, should have no first-class monthly occupying a similar position in the sphere of photography, as the *Art Journal* and *The Studio* do in the world of art, and in making this movement therefore, we hope that all those

who have the advancement of photography really at heart will do their utmost to support us. *The Practical Photographer* will endeavour to give the best possible pictorial representation of photography, while, of course, literary and practical sides will receive their full measure of attention. In the January number there will be a fine frontispiece in photogravure by Mr. Craig Annan, whose work has been so highly appreciated at the Exhibition of the Linked Ring. Many other important and exceedingly attractive new things will be introduced, which we cannot find space to mention here, but we hope that all readers of *The Junior*, many of whom we believe are also subscribers to the more advanced magazine, will lend us their generous assistance, in at all events buying the first number, and if they find it useful, continuing their patronage throughout the year.

* *

Our last page this month is occupied, as we like it to be, with an original application of photography, the work of one of our readers, who rejoices under the *nom-de-plume* of "Sedge." As his description of how the photographs were taken is interesting, and may be useful in encouraging and assisting others to carry out something similar, we give it in full from his letter, and hope that others will follow in his footsteps, though they might with advantage choose a less bacchanalian subject.

Dear Mr. Editor,—Having noticed several times your distress of mind at the "potshotting" of your junior scholars, I herewith send a proof that your travail has not been altogether in vain.

I thought a good bit of definite work would be to illustrate a poem—as suggested by Nellie Clifford in "Hints on Portrait Photography." The trouble was to find a poem to suit. So my first bit of labour was to hammer out the "poem"—"The Naughty Young Angler." Some of the rhymes are shaky, but as a drinking subject is dealt with, this is only natural.

Our expedition was looked at with curiosity by the natives. It was a fine day, so the mackintosh looked conspicuous. But it had to play an important part later on, so along it came. Then we had the fishing basket (with the bag labelled £1000, seen in the last picture, inside), the camera and legs, the fishing-rod, the big book shown in fig. 1 (to represent a hymn-book!) and a mysterious flat article done up in brown paper. The whisky flask came along, of course, but that was out of sight.

The first picture is a bit of a failure. The naughty young fisher is hitting the side of his nose with such wicked glee that his head and body are vibrating. Also the other fellow is smiling a trifle, notwithstanding the fact that the church steeple is digging his other eye out. We were unfortunate in not finding a field path that led towards the church. Kindly look higher than the boots.

In fig. 2 the objection is, that if the fisher drinks in the wholesale way shown in the picture, he will be too drunk to see the fish in the evening. Also the whisky will not hold out.

For picture No. 3, I astonished my comrades by showing the contents of the flat brown paper parcel. It was a cardboard fish of the form shown in the figure, and painted after the manner of the theatre scenes. This was fixed to the bank by a short stick attached to bamboo framing at the back, and by black threads at an angle to the plane of the fish, pegged into the bank.

The model was commanded to look at the fish in a horrified manner, as if arrested in the act of taking a swig. But the fish proved too much for his humorous instincts, and he looks as if he were in a state of drunken imbecility, toasting the fish. Perhaps this may fit in with the spirit of the poem. If it does, it's a fluke.

I am sorry that the wind so shook the "line"—a piece of thick white cotton thread tied to a big stone at the bottom of the river—and also that the bush hides the full beauty of the fish's gesture, commonly seen on street gamins in a derisive mood. These things may be remedied another time.

The last picture is a bit of a "fake." The mackintosh becomes important now. We stuck our hero up against a back door, with the cloak on, and pinned up the cape to resemble wings. We packed up his heels with a piece of wood, placed the bag labelled £1000 (the tape bag of one of the feminines, by the way) and told him to gaze up to heaven and look saintly. This he had difficulty in doing, but we caught him at the right moment. The basket and fishing rod were also photographed in the same picture.

When I had obtained a print of this, I cut out the saint very carefully, and pasted him on a piece of drawing card, with the basket and rod in a suitable position below him. Then I drew the window round him and made my saint look as if he were just ascending from a mosaiced courtyard, spurning his basket and rod, which appropriately lean against a broken pillar.

The halo (which is a bit lopsided) I had to retouch on the negative with opaque. This, I am afraid, has made it rather too brilliant.

I thought it would be appropriate to put this picture in a mourning-card sort of frame. Thanks for your photo, I haven't one of my own about me now, so hope you will accept the pictures as a substitute.

Excuse me for inflicting this long letter on you, but you said you liked them, so you must bear the penalty.—Yours sincerely, "SEdge."

* *

The season for printing on bromide paper is certainly the present, when dark days and short ones make printing by sunlight a very troublesome occupation. The appearance therefore of a fourth edition of Dr. Just's well-known book on Bromide Paper is most opportune. It is the most complete and practical treatise on the subject which is issued in the English language, and any who have occasion to use bromide paper will find it an admirable reference book. There is a frontispiece on the Wellington Platino Matt bromide paper, which adds greatly to the appearance of the book.

* *

That well-known Annual issued from E. and H. T. Anthony & Co., of New York, and published in England by Percy Lund, Humphries & Co., Ltd., is just out. The contents are very interesting reading, and the volume is at the same time of value on account of the many practical hints and useful tables which it contains. The illustrations are quite a feature. There is an actual photograph on Aristo-platino paper, a mechanical print in the three-colour process, and a large number of half-tone full page plates, besides the innumerable smaller illustrations in the text. The Annual is a pleasing companion, and ought to be in the hands of every junior photographer.

* *

A neat little handbook has been issued by Cadett & Neall, the plate manufacturers, entitled "First Aid in Photography." It describes the rudimentary processes in a practical manner, and shows by means of a film negative loosely fixed in the book, what one ought to aim at in development. If only

amateur photographers would read a preliminary text book like this carefully before they set to work, they might save themselves many very stupid mistakes, like the man we once heard of who set off for Norway with a camera and a large supply of plates, but who had never made an exposure prior to his journey. It is needless to say that he came back without anything fit to look at, since he gave the majority of his plates about twenty seconds exposure, with $f/8$. Think of this, oh ye beginners, and be wise in your generation!

Answers to Correspondents.

H. L. LEWIS.—Thanks very much for your suggestions for a competition, and when the fine weather comes round we will perhaps utilize your notion.

JAMES E. FRASER.—Your photograph, although excellent from the instantaneous standpoint, unfortunately stood very little chance in the competition, where perhaps the art side predominates. If we had a competition for instantaneous work you might try, but in the meantime you must go in more for picture making. Your technique is very good indeed. Thanks for your nice long letter, and for the way you helped us in Canada. The pictures of the railway accident and the steamer collision should be interesting.

E. BEVAN.—We criticise the prints sent in for competition provided they have a coupon stuck on the back for that purpose, although we prefer duplicates as then complications are prevented. Really you flatter us when you say that *The Junior* fulfils your needs more than any other magazine.

HARRY BORRADAILE.—See first paragraph in the Editorial column.

H. W. P. (Ipswich).—Your way of masking was certainly novel, and the photograph by no means bad. There is no reason why you should not succeed in winning in the competitions if you pay just a little more attention to art.

J. J. CRABB.—You will see from the first paragraph in the Editorial column that you will have to wait a little before sending us your prints. At the end of that time you can let us have as many as ever you like, and we hope you will not have to wait so very long for our judgment.

M. C. FORBES.—Your print will be criticised in due course. You will see we have made arrangements for working off all arrears as expeditiously as possible. We are very glad you were successful in making the camera case described in *The Junior*. We hope to have articles of a similar nature from time to time.

CHAS. E. CLEMENTS.—If all the letters we received from disappointed competitors were penned as cheerfully as yours, the business of wading through the correspondence of *The Junior Photographer* would be considerably lightened. We are very glad that you see that throwing down the paper in a pet is not the way to be successful. Better luck next time.

CONNEMARA writes a very strong appeal for more figure studies in photography, and we are only too glad to back him up. He says that if hand-camera workers would only make a speciality of figure studies, getting as near as possible, the results would be more valuable and more interesting than those miniature little scenes we see so many of. We agree with Connemara on every point.

KODACTYLE writes a long letter and praises us in such high terms that we dare not publish his missive. He however gives one little growl because we discontinued the Notes and Queries column. We did this because it was not well supported, our readers apparently taking very little interest in it. If however there are any who would care to have it renewed, and choose to drop us a post-card on the subject, we will see what can be done in the matter. We should also be glad, if Kodactyle has any photographic ideas, to hear from him. We do not mind how long the letters are, provided they are likely to be of some service.

POMME DE TERRE.—Yes.

LLANISLEN.—1. Yes; acetic or citric acid. 2. Two ounces hypo to ten of water. 3. Prints should remain in it fifteen minutes. Procure Dr. Just's book on "Bromide Paper," new edition just out.

CERISE.—Certainly a wrong impression is not desirable, but one accustomed to the examination of photographs can often get a true impression from a bad photograph.

E. R. YERBURY.—No one is barred from entering the competitions. If you will read the rules you will see they are open to all, irrespective of employment or age.

P. J. MCBRIDE.—Portraiture is one of the most difficult departments of photography for the amateur to accomplish satisfactorily, and for that reason we have as yet offered no prize for pure portraiture. Many of the other competitions, however, have approached near enough to it to give those with leanings in that direction plenty of opportunity of exercising their capabilities.

M. E. M. DONALDSON.—There is no method of removing yellow colour from carbon prints. Try another colour of tissue. Suggestions noted.

J. B. FIELD.—So far as we know, yes. Wash the usual length of time, say five minutes before and an hour after fixing, but if washing arrangements are good the latter hour might safely be reduced to half. We make nearly all our prints by this method.

ORNITHORHYNCHUS.—Softer prints, not quite so glossy but with better gradation. For directions how to work see "Plates and Papers," by Dr. H. C. Stiefel, or the maker's instructions; far too long to give here.

CROOKED PIN.—Bookbinders' cloth.

E. L. B.—An indiarubber tube could be used to syphon the water out of the elstern. Suction would be needed to start it in the first instance, but a clip could be purchased at the chemist's to act as a tap, and so dispense with the necessity of sucking at the tube every time water is required.

F. READ.—Why not write to the editor of the magazine referred to? He would take up your case.

MASTER OF NONE.—One coupon for each picture in the case of the Washing-day competition.

SUNFLOWER.—Critical column coupons must be cut from the current number. Old ones are no good. It says so clearly in notice at head of column. For use of Salon coupon see notice in July last.

F. R. S.—We might possibly have a competition such as you suggest, only when we last offered a prize for snowscapes there was not any snow. Your pictures were very pretty indeed.

J. A. W.—We are glad to hear from you again, for we were somewhat surprised when you did not submit for the Salon. Your carbon printing appears excellent.

SPERO.—You shall hear very soon now, in plenty of time for the fine weather. You must send us your photograph. It is singular how many of our readers who are camera workers themselves appear to have never had their images impressed upon a plate.

AN OLD W.—The photograph was certainly one of yours, and you sent it in for the Critical Column some time ago. You must have forgotten. We remember distinctly that it was spoilt by the lad's legs having been cut off. We hope you will continue to work out the lines we suggest, as you promise to do, and send them along.

T. NEWSHAW.—We fear we cannot oblige you, for it would necessitate our going through the whole of the pictures once more. We are sorry we cannot be of service.

F. SHEFFINGTON.—It was unfortunately hardly suitable for a General Competition, where the main considerations are the production of an artistic picture. You can take a good photograph and should try again.

WILFRED PEARSON.—We are glad you are not prevented from "pegging away" by your want of success. "Pegging away" is the only thing we can do in this world to attain the top of the tree. Still do not go in for too much variety; master one thing thoroughly, and then seek fresh fields and pastures new.

MACDUFF.—We are only too pleased to receive letters you talk about, especially when they are as satisfactory as yours. We should fancy from what you say that your negatives are fogged, although without seeing them it is difficult to tell where the trouble lies. If fogging is the cause of it, the way to get over the difficulty is obvious—that is looking to your dark-room illuminant, and to your dark slides and camera, to see that all is right.

SCIENTIST.—Would like you to submit description of shutter. Suggestions noted.

The following subscribers have kindly sent their photographs for the Editor's Album; many of them accompanied with friendly greetings and kindly comments on our magazine:—J. M. Scott, Miss Annie C. Johnson, A. L. Hitchen, Wm. Drake, J. Kerr, jun., J. Carle, Edward Yerbury, P. D. Kemp, Rev. Charles Gape, F. Ferguson, jun., Ralph Lewin, John Ritchie, jun., D. J. Neil, C. E. Pettinger, P. J. McBride, Tom Evans, Arthur P. Taylor, W. J. Mainwaring, Miss M. E. M. Donaldson, Croydon, R. H. Gault.

THE NAUGHTY YOUNG ANGLER.

A MORAL POEM.

Written and Illustrated by "Sedge."

A NAUGHTY young fisher his wicked way wended
 To angle, when good folks their churches attended.
 But the fish, who were anxious to show him his sin,
 Went to church down below, and showed never a fin.

Now this fisherman was a hardened young sinner,
 Since the fish wouldn't bite, he bit into his dinner.
 And then, just to keep himself cheerful and frisky,
 He had just a drop of—well, yes, it was whisky!

He angled till evening; was getting disgusted;
 It seemed he could stay here for naught till he
 busted!

When up came a fish with a regular scoot,
 And gave the young angler a solemn salute.



"Young man," said the whopper, "isn't
 it fishy

To fish and to drink here until you are
 tipsy?

Your example is bad, and you're break-
 ing our rule—

Such a lot of small fry missed to-day's
 Sunday School!

"Go back to your mother. Does she know you
 are out?

Parade to your church in your Sunday rig-out.
 And think, when you're after the loaves and the
 fishes,

It's the good little fellows that get the best dishes."

Had a miracle happened? 'Twas the spirit that
 did it.

The advice in his bosom the fisherman hid it.
 He gave up his fishing—subscribed to the Hindoo;
 And when he was buried he had a stained window.



The Junior Photographer

Edited by Matthew Surface.

Vol. III.

JANUARY 15th, 1897.

No. 30.

OUR FIELD DAY.

By the Chief and his Sub.



THIS title has become to some extent a misnomer, most days at present are too cold to be entirely spent in wandering round with the camera,

since the climatic conditions do not permit an outdoor rest of an hour or so, or any of that easy reclining on grassy slopes, or contemplative perching on barred gates, which takes up no inconsiderable portion of an ordinary summer day in the field.

From about nine in the morning to eleven or noon is the best time during these short days for photography, and two to three hours is quite as long a time as one can profitably and comfortably stay out of doors and give proper attention to the main object in hand.

So last month, and also on the occasion of which we are writing, the Field Day occupied less than three hours, the last time from about 1-30 p.m. to 4 p.m., and this time from 9 a.m. to 11 a.m.

Someone, whose name we forget at the moment, wrote a week or two ago to say "that the Field Day was no good to him because it did not tell where the places were." Now, we do not shun criticism, in fact, we rather seek it, but this was a most thoughtless and unkind cut, for has it not been said from the first, and frequently repeated, that in a general way no one district is better than any other for the pictorial photographer, that even those who dwell in smoky towns can find all they need just outside the rows of houses and mills. The exact places where the field days are held have been purposely not mentioned, so that our remarks might be generally applied to any district in or out of the kingdom, where there are fields, or trees, or lanes, or any of those simple elements which go to make up pictures. Excepting on three occasions, no day in the field has been spent more than five miles from the centre of this populous town, and for the last and the present outings, we have not found it necessary to travel a greater distance than two miles, a space easily covered by walking or by tram. What applies to our own town applies equally well to others. We mention these particulars to show that none of those so-called "beauty spots" or "paradises of the photographer," like Bettws-y-Coed or the Trossachs, nor even Clovelly, Jesmond Dene, or

Haddon Hall have yet been visited. Take heart therefore, ye denizens of the metropolis or the smoky factory-town, nature is near you, remember that



charity begins at home, and be charitable to the local scenery.

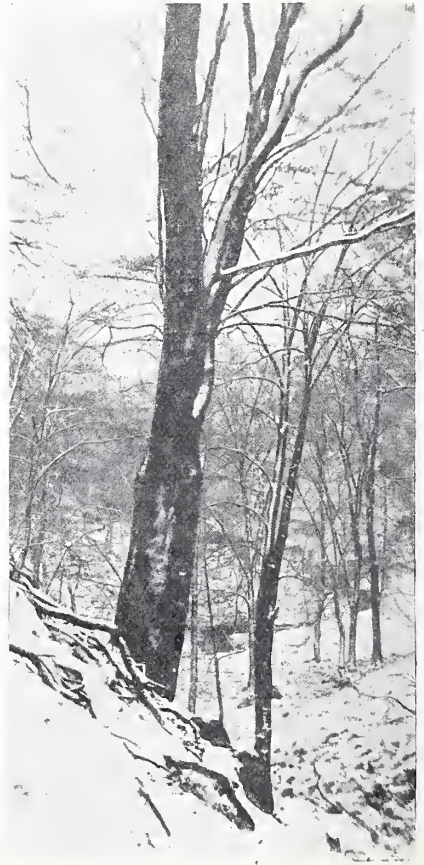
To return to the main point, however, there sprang up a hope that possibly a fall of snow might occur before the time for holding the December Field Day arrived, and nature favoured us. The white flakes came down thickly on the night of December 16th, and with great satisfaction on the following morning the ground was seen to be covered with a light coating, perhaps an inch or so of snow.

The occasion was auspicious, as they say in the opening speeches at bazaars and tea meetings, and as soon as daylight illuminated the sky, a solitary photographer set out for the woods, the same spot as described last month.

"Why solitary?" you inquire. Well, it is the old story of the two little birds upon a stone, only in this case there were three—one flew away and left only two, and then the other had a sore throat, and so it fell out that as nature does not wait for anyone, but often writes on her slate and sponges it off again before we can read the

story, the solitary knight set out on his quest, not armed as of yore with spear and sword, but equipped with camera and tripod, more peaceful and less destructive instruments.

The equipment moreover, ought to be mentioned in this particular instance, since it was in itself, almost equally with the landscape, an object of pleasurable anticipation. There is always a special attraction about a new instrument, and for the first time we were taking out a brand-new "Amber" half-plate camera, fresh from the Thornton-Pickard Co., and fitted with all the modern conveniences, including the ubiquitous shutter which has made



the name of the firm so familiar among photographers in every civilized country. So when the wood was reached with each tree bearing branches

lightly encrusted with feathery snow, the camera was carefully drawn from its case with much exultation. Unfortunately there was not a soul about to witness our pride.

The camera worked well, without a single hitch, although the first time out, and the rapidity with which the slides could be inserted and withdrawn, the great convenience of the long focus arrangement, and the general lightness of the whole kit made one feel that boons and blessings were not entirely monopolized by the Waverley pens.

A very slight turn of the camera, or

photographers to include too great a field in their pictures. Instead, for instance, of taking just a small bite of nature's cake—say a few trees and a gateway—there is a disposition to grasp a large piece, and include many acres or even a few miles of country.

There is another common failing in the choice of subject. Either it is commonplace and hackneyed or at the other extreme—eccentric. What should be aimed at is the thoughtful representation of familiar scenes; in this direction will the greatest measure of success be possible, and the appre-



raising or lowering the level of it, is generally sufficient in an open landscape to materially alter the character of the picture, and this is particularly so in the narrower and more closely-filled confines of a wood, where the least turn often makes quite a new combination of elements, and a complete variation of the photograph.

We have found working in the woods good practice, on account of this fact, and it also does much to suppress that tendency common to all

of the cultivated mind be secured.

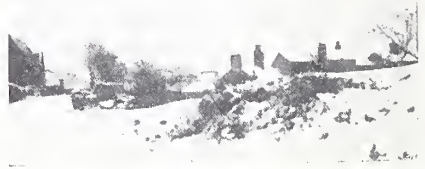
These principles were uppermost in our thoughts while we selected points of view for the eight plates which had been provided. We were fortunate in obtaining eight good technical negatives. Of these, two were absolutely failures from a pictorial point of view, and we promptly smashed them as soon as prints from them had been examined, having a great dislike for retaining inferior negatives. Of the remaining six, one was a partial failure through the fortuitous inclusion of a

tree branch apparently hanging from the clouds, but with the other five we were well pleased. Three of them have been introduced here, and we will say a few words about each.

In "Beeches in Winter," and the succeeding picture, "Edge of the Glen" (page 106), those points of selection just alluded to were exercised, and instead of taking a general view of the little glen, which will be seen in each case to lie a little to the right, a less usual point of view was chosen, and one particular tree or clump of trees made the principal object. The ravine is still there, but it plays a subordinate and suggestive part, in the first case being marked by the line of the bank and the distant trees, in the second picture by the stream itself showing dimly in the distance. Both these photographs were taken within less than a dozen yards of each other, and both on the same side of the little valley. Once upon a time we should have taken the glen as a whole, but now we are satisfied with less in quantity, for the laws of composition or selection involve a great deal of rejection.

But it does not always follow that the field of view must be narrowed down; there is also a time to include a broader field. This has been done in the third picture, "The Beech Wood"—quite a black and white study. This also is within a dozen yards of the first picture, and is taken in a direction looking neither up nor down the valley, but right across it, using a lens of fairly long focus, so that the actual trough of the glen is not seen at all. In this photograph especially, it will be easily seen that a slight turn of the camera to either the right or left would have materially altered the appearance of the trees and their beauty of arrangement. When this negative was exposed the sun was faintly shining, but when the others were taken the sky was obscured with dark, snow-laden clouds. The exposures varied from four to five seconds with $f/22$ and plates of medium rapidity. The developer was pyro-soda, and the prints from which the illustrations were engraved were done on smooth bromide paper. Now you have the whole history, chapter and verse, go and do likewise.

Eland, not to be left in the lurch, having overcome his attack of sore throat, sallied forth a day or two later, before the snow departed, and secured a few pictures, so we have been able to include two of them, one for the initial and the other for the tail-piece.



CAMERA FRONTS.

H. J. L. J. Massé.

THOSE who have a camera with a loose front, and one or two lenses for that camera, will be wise to consider the advisability of having a separate lens front for each lens, as compared with an adapter which will take each and all of the lenses as may be required. The separate lens-boards make a trifle more bulk to be carried with the kit, but the adapter is more expensive; and as this is largely a question of pocket, the pocket must decide.

The separate shifting fronts of oblong shape are perhaps those most commonly in use, but the very slender rebate by which they are held in position is to a certain extent a drawback, as it is so easily damaged by a knock or a fall, especially at the corners, and by ordinary wear and tear.

The square shape held in position by two brass thumb-screws, one at the top and one at the bottom, is liable to the defect of warping, unless the flange of the lens is large enough to act as a support and stay to the usually thin front. The flange of a half-plate portrait lens will be found to strengthen such a front considerably.

The two shapes which seem to be most practical and common sense, are

the round or the square which fit into a round or square hole in the camera-front. The edge of the lens-board is rebated all round its edge and fits exactly into the rebated edge of the opening in the camera-front.

The round opening in the front can be conveniently made with a brace and a proper bit, and the lens-board can be easily turned by anyone who has access to a lathe. Anyone who has not a lathe may cut out a round lens-board by boring a hole in the centre of the piece of wood selected, and by making it rotate slowly underneath a fixed cutter, *e.g.*, a broken penknife blade driven through a hole in a piece of soft wood and held firmly in place over the thin piece that is to be cut. Of course, a skilled fret-worker could cut the circular piece without any trouble.

Lens-boards of this nature may be easily made of three thin pieces of wood glued together under great pressure. Under ordinary circumstances this composite wood, being made of two pieces of wood with the grain going $\uparrow$ in this direction, glued to a piece with the grain going $\rightarrow$, will not warp, and is stronger than one thickness would be without cross pieces to prevent warping. This kind of composite wood used to be made largely for fretworkers in choice woods, but it is not met with quite so often nowadays. Anyhow, it is easy to make in small quantities, and the required pressure can be obtained in a copying-press, or even between two pieces of thick glass sandwiched between folded newspaper and heavy weights placed on the top.

The inside of these loose fronts may be painted over with dead-black or other varnish that will dry with a matt or dull surface, but for pieces that are certain to undergo friction in use a stain is by preference to be used. If the wood is stained thoroughly by chemical means, no dust will be caused inside the camera.

Vulcanite is too brittle for general use and rather too costly except for very small work. Vulcanised fibre, however, is very strong, turns well in the lathe and can be cut with a sharp penknife and a ruler, though it requires a steady hand, and patience.

ARCHITECTURAL WORK.

Richard Penlake.

DISTORTED perpendiculars, halation, harsh high-lights and under-exposed shadows are the characteristics generally associated with amateurs' attempts at architectural work, but as these faults can be remedied by use of the swing-back, backed plates, correct exposure and development, there is no reason why amateurs should not take negatives of architectural subjects of the highest technical excellence. Art, it will be noted, I have not mentioned, as there is but little scope for it in this class of work, as (if I estimate correctly) ninety per cent. of architectural pictures are taken for the purpose of illustrating important topographical features, and not for illustrating the rules of composition. There are good and bad points of view certainly, but these, as a rule, are patent enough to anyone of ordinary intelligence, and do not require a person with a high artistic training to see them.

It fell to my lot to live for a few years in one of our well-known universities, and during that time I had the opportunity of obtaining a good insight into the difficulties of the subject. Many were the disappointments and wasted plates; added to these was the great difficulty of getting permission to carry a camera within those sacred precincts. I wonder, by the way, why those in authority are so extraordinarily strict with photographers. One instance will serve:—When wishing to photograph in the grounds of a college where I had attended daily for over six years, I had to go "on the carpet" for permission, as though I were the greatest stranger on earth, and even then my permit was granted for only three days. But to return to my subject.

Apparatus is undoubtedly the first thing that claims our attention, and in this class of work, perhaps more than in any other, it is absolutely essential that a good camera and lens should be used. The camera should have a swing-back, rack and pinion focussing, and a rising and falling front; it should

have square bellows, although the tapering pattern will serve. A camera without these movements is almost useless. A level is convenient, especially in interior work, as the perpendiculars show very dimly on the ground-glass, but when your camera is level you are quite sure of getting the lines straight. Always, if possible, have the camera on a level with the eyes, as more pleasing results are obtained than when the camera is low.



The lens is a very important item, and I should advise those who can afford it to get three—narrow, medium, and wide-angle of the rectilinear type—but when cash is limited the former can be the best spared, as the two latter are absolutely necessary if good work is wanted. If however this is impossible, a medium-angle will be the most suitable, as it may be employed for all classes of work, whereas a wide-angle lens is not so useful. Many of our

cathedrals and churches are unfortunately (photographically speaking) situated in such crowded neighbourhoods that it is impossible, without the use of a wide-angle lens, to get anything approaching a good general view.

One of the most difficult views I have ever taken is that of the west front of Rochester Cathedral. My camera was tilted to an enormous extent, the swing-back of course being brought into action, which made it necessary to use the smallest stop, $f/64$. Even then the pinnacles are out of focus. A brick wall prevents the camera from being taken further back, and unless a very wide-angle lens be used, certainly not more than five inches focus for a half-plate, it is impossible to obtain a satisfactory picture. This may be said of almost all our cathedrals. The Oxford and Cambridge Universities are *facile princeps* for comfortable working, the latter, I believe, taking the first place. My view of King's College was taken from the street with a wide-angle lens, $f/32$, 7-30 a.m., 5 seconds' exposure; that of Trinity College was taken with the same lens and stop, 12-30 p.m., 2 seconds' exposure; ordinary plates used on a bright June day.

The great advantage of a rapid rectilinear lens is that, by unscrewing one of the combinations, a lens giving double the focus of the original may be obtained. Suppose a half-plate is used and the lens is of medium focus—*i.e.*, 8 inches—by unscrewing either one of the combinations (preferably the front) a lens of 16 inches focus is got. This is where the advantage of a double extension camera comes in, as the pull of bellows on a single extension would be incapable of extending far enough to admit of the proper focus. If, however, the lens be of the wide-angle pattern, the foci would be, say, 5 inches and 10 inches. As before stated, it is advantageous to have both, as by their use four different foci are obtained—enough, surely, for all purposes. Lenses which possess a large stop for focussing are preferable, as stopping down for sharpness can be done afterwards. The largest stop in lenses of the narrow or medium-angle pattern is usually $f/8$, sometimes even

$f/6$ —this is a very handy size, as a bright image can be obtained on the focussing screen. In wide-angle lenses, however, the stop is seldom larger than about $f/16$ —this is rather awkward for focussing, especially for interiors, where this pattern of lens is largely used.

Sometimes, when no parallel lines appear at the edges of the picture, and the object of interest is central, a single lens may be used, because what distortion may appear will not show itself upon such objects as trees and other surroundings which have no straight lines. The pictures of Ely Cathedral and St. John's Chapel, Cambridge (page 112), illustrate this point remarkably well; both these were taken with a quarter-plate single wide-angle lens of 4 in. focus. The same principle is worked upon when using a combination of a doublet, for in such a case it should be remembered that the covering power is doubled, hence when using a half-plate lens under these conditions the lens in reality is covering a whole plate, but as there is only a half plate to receive the image (and that, the centre of the whole plate), very little of it, if any, will represent any distortion. This, perhaps, is best shown in the diagram on page 113 which shows the character of distortion produced by a single lens, the centre line, representing



the principal object, not being distorted, while those at the edges show a decided curve.

Focussing may be greatly facilitated by smearing the ground-glass with a little vaseline and rubbing off again; dark objects often can be distinctly seen on a greasy screen. A lighted

candle, too, placed in the darker parts of an interior, serve the purpose of an object to focus. If there are any very near objects in the foreground, such as the seat backs or a font, it is necessary to stop down very small, even to $f/64$, in order that they do not appear fuzzy or blurred, but sharp. For exterior work, $f/16$ or $f/22$ is quite small enough.



There are, of course, exceptions to these rules—exteriors, for instance, before which there is much traffic; for these it is often advisable to stop down to the smallest possible stop, use the slowest plate and give as long exposure as possible—the traffic will be always on the move, and if the exposure is prolonged to, say, three minutes or even more, no trace of carts or persons will appear on the plate. The same rule applies to interiors—if the people keep moving they will have no perceptible influence on the plate, which will develop as if no one were present. It is impossible to take an instantaneous picture of an interior, but exteriors may be taken with a shutter; it is, indeed, necessary when it is desired to show the traffic.

When photographing an ordinary room, the furniture can often be moved so as to secure a perfect picture, but care must be taken to avoid stiffness in arrangement. Pictures sometimes give reflections which cause an intense white patch on the walls. When this occurs the frames should be slightly tilted, by placing something under one side. It is not advisable to have anyone in an interior while it is being exposed, as in the first place the exposure is too long for perfect stillness,

and again, the light in rooms without skylights is not good for portraiture. This rule does not, of course, apply to conservatories and other specially light interiors. The best view of a room is generally obtained by including one side, one end and a little piece of the opposite side; if this is not done the end will look endless. Dark objects should be placed near a light source and *vice versa*; by such dodging a very effective picture may often be made of a very commonplace interior.

Halation is the cause of many failures. It appears at the junction of a very intense high-light with a deep shadow; thin branches, for instance,



are sometimes quite lost in a background of a white sky; the same evil appears in the form of a halo round windows when taken from the interior. It is caused by the high-lights striking through the glass to the back of the plate, and reflecting themselves back again to the sensitive film. There are many methods of giving the back of the plate a non-reflecting surface, the simplest and one that gives me perfect satisfaction being as follows:—Smear the back (plain side) of the plate with glycerine, and squeegee a piece of red or black paper into contact, and place in the dark slide ready for use. The glycerine keeps moist and the paper may easily be pulled away after

development, or development may be proceeded with while the paper is still in contact, as neither it nor the glycerine will do any harm—the latter, in fact, is a constituent of some developers. Backing papers, ready gummed, are sold by most dealers, and these serve the purpose equally well. Black American cloth may be used instead of the paper, the advantage being that it may be used over and over again. Moistened carbon tissue, red or gamboge water colour are also handy backings.

If, however, a backing paste is preferred, a suitable one may be made as follows:—Gum arabic, 1 oz.; burnt sienna, 2 ozs.; methylated spirit, 2 ozs.; well mix and dab on to the back of the plate with a piece of rag or a sponge, and place in a dark box to dry.

After exposure the preparation may be removed by a damp sponge.

Exposure is a difficult matter, especially for interiors, and can only be taught by experience. Outdoor exposures differ very little from general work. Expose for the shadows always, being guided by the brilliancy of the view on the

screen. Time and character of day are important factors in this class of work. A bright day with plenty of white, fleecy clouds in the sky, is the best for exterior work; a delicate light is then thrown upon the buildings, giving them a soft lighting far superior to a strong sunlight, as the latter (especially if the subject be of white stone) is apt to produce chalky effects. Where the edifice is of a gloomy character, with carving and sculpture in every nook and corner, a little sunlight is necessary in order to throw these into relief. Dull and gloomy days are the most suitable for interiors, as a gleam of sunlight coming through the windows is apt to give an undesirable effect. When this

happens it is advisable to cap the lens until a cloud has covered the sun, and then to expose again. Once whilst exposing upon the nave of one of our cathedrals, I had to cap the lens about a dozen times, as each time the sun gleamed out it lighted up some white marble pillars, which, had they been taken, would have ruined the picture by appearing as dense white marks. When spending a few days in a little country village last summer, not a cloud appeared in the sky; this was (for once) unfortunate, as I wanted to expose a plate on the interior of the picturesque old church. I managed it at last, however, by leaving the plate exposed all night; I took the cap off at eight o'clock in the evening, went home to bed, getting up early next morning to put it on again. A good negative was the result. It is unwise to advise any particular length of exposure, as there are such great differences, according to the size and position of the windows, and the colour of the glass, that the time required varies from less than a minute to three or four hours, or even more.

The most difficult point is undoubtedly development, for here the making or marring of the picture comes into play. Patience and care are indispensable; it is impossible to get good results by using a lot of developer without a knowledge of its action. Interior negatives do not blacken in the developer so quickly as do landscapes, because there is no atmosphere in the picture; do not therefore think the plate is under-exposed and throw in a lot of alkali. There are many methods of development, but I prefer that given by Mr. J. H. Avery, the great authority on architectural work, who says:—"I make up the following stock solutions:—

- | | |
|-----------------------|---------|
| (1) Pyro | 1 oz. |
| Sulphite of soda..... | 3 ozs. |
| Water | 10 ozs. |

Dissolve the sulphite first, then add the pyro.

- | | |
|-----------------------------|---------|
| (2) Bromide of ammonium.... | 1 oz. |
| Water | 10 ozs. |
| (3) Ammonia '880..... | 1 oz. |
| Water | 9 ozs. |

For general exterior work, No. 1, 30 drops; No. 2, 20 drops; No. 3, 10 to 15 drops, to an ounce of water, is a

good proportion to start with, afterwards adding ammonia as required. If the subject is full of contrast, lower the pyro and bromide to one half, developing the plate as quickly as possible, which will tend to yield a softer image. On the other hand, if the subject lacks contrast double the quantity of pyro."

Interiors are best started with a developer weak in all its constituents, which will bring out the detail without causing very much density in the highlights. This treatment will only yield satisfactory results with subjects that have not been much over-exposed, otherwise flat negatives will result, and it will be found almost impossible to gain enough density.

If the subject is light, or is known to be very fully exposed, use a developer strong in pyro and weak in bromide and ammonia, bringing the

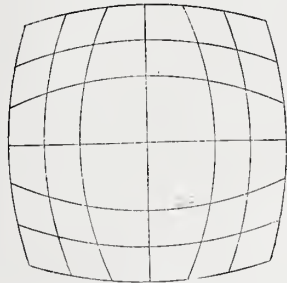


image up as slowly as you can in order to gain all the relief possible. If portions of the plate refuse to develop under the ordinary treatment, take a smaller measure, in which place a few drops of ammonia '880, fill up with water and pour on and off those portions you desire to hasten. Or perhaps an easier method is to flood the plate with this ammonia water without washing the developer out of the plate, then pour off and once more flow the developer over without any intermediate washing. In some instances windows or other bright objects show halation early in development. In such cases disregard it for the time being, and develop as quickly as possible, trusting to local reduction afterwards to give a presentable negative. In subjects that develop very quickly, showing signs of over-expo-

sure, you should fix the plate as soon as details are well out and before the image veils over, afterwards intensify-ing. This will give you a clean, bright negative.

If your plates are greatly under-exposed, an amidol developer should be used to bring out detail, followed by pyro for density. A good formula is:—

Amidol	20 grains.
Sulphite of soda	40 grains.
10% bromide of potassium	10 drops.
Water to	5 ozs.

Make up just before using.

In photographing all subjects—architecture especially—the lens should be kept scrupulously clean; the inside of the camera too should be a good dead black, and all oblique light not actually needed to form the image should be, as far as possible, prevented from entering the lens.

A HANDY DEVELOPER.



HAVING found great difficulty in keeping my pyro-soda developer and also that it was not an easy matter taking it away with me, I set about to remedy matters in this manner.

First the ingredients—potassium bromide, sodium carbonate and sodium sulphite—were separately powdered (the pyro being bought in powder was ready for use). Then I calculated how much of each ingredient there was per ounce of water. The true result gave too many fractions and had not quite enough accelerator in it for my taste, so it was changed to

Pyro, 4 grains per oz. of water.
Sodium carbonate, 48 grs. per oz. of water.
Sodium sulphite, 48 grains " "
Bromide of potassium, 1 gr. " "

When the ingredients have been weighed out carefully, wrap each up *separately* in a piece of white paper, marking on the outside what and how much it is.

When you want to develop, let us say a half plate, take 2 oz. of developer; dissolve 96 grains of sodium carbonate, 96 grains of sodium sulphite and 2 grains of potassium bromide in 1½ oz. of water in one cup, and the 8 grains

of pyro in another in ½ oz. of water. Then immediately before you begin to develop mix the two solutions and stir them well together. It is best not to mix them and leave them standing for a time as you lose a great part of the power of the developer. I find this mode of making up the developer makes it much more powerful than the ordinary method.

This modification I know is nothing original, because there are plenty of dry powder developers in the market, but they all have the same fault, which is slowness of action, some more, others less. I have tried a good many of them and find that they are no use for an under-exposed hand-camera shot, whereas this method I have explained produces a developer which is quick and certain in its action, and can be easily modified to suit different kinds of exposures.

This formula works very well with those kinds of plates and films which I have tried, but probably it will work equally well on other brands.

This developer is very well suited to those workers who only do a little now and then, as it will keep indefinitely in the powdered state in bottles. It is also useful for those who go out of town for a long time in the summer, and who wish to do their developing while away so as to save a large accumulation of undeveloped plates when they return to town.

P. S. D.

USING ONLY ONE BRAND OF PLATES.—The advice is often rightly given to beginners to stick to one brand of plates and one developer till the peculiarities and possibilities of both were quite mastered. This advice is reasonable enough, but the beginner who, being possessed as he should be of a set of weights and scales, makes up his own developer, will naturally, after making a little progress, feel inclined to try a formula which he sees to differ only a little from the one he uses, as a rule the addition of a second alkali, the substitution of a caustic alkali, the use of a different preservative, may be enough to make him wonder why the change is made, and then even if he cannot find *why* the change is made, it is natural enough for him to find out *how far* a difference is caused by the change in the resulting negative. Such attempts with different or even new formulæ, or with new developers are most interesting, especially if the results of the comparison are duly noted for future use, preferably in tabular form.

Our Prizes.

Washing-Day and Baking-Day Competitions.—*Washing-Day*—Prize winner: W. E. Dickinson, Bradford, Iowa, U.S.A. Certificates: A. W. Cooper, 3, Stanley Terrace, Preston; Miss Flora Macvean, Kilfinichen, Pennyghael, Argyllshire; and Miss Marguerita Ewing, Villa Petrilli a Capodimonte, Naples. Honourable mention: Oakland, Peace or War, Steenie, and Sambo. *Baking-Day*—Prize winner: Miss Gertrude E. Wright, 52, Chorlton Road, Brooks' Bar, Manchester. Certificates: T. Stratton, Church of England Soldiers' Institute, Pirbright Camp, Woking, Surrey, and F. Hall, 53, Colne Road, Burnley, Lancs. Honourable mention: Peace or War, Nil Desperandum, and "Another Gal."—These two competitions have proved wonderfully popular, a large number of entries coming in from all parts of the globe. In fact, so cosmopolitan has been

artistically is rising. It is quite startling to compare the results of our earlier competitions with the present ones, and when we look at the pictures sent in for, say, our first Policeman Competition, and then at those of to-day, we cannot help but be gratified at the all-round improvement shown. We do not like to take all the credit for this upon ourselves, but we do trust that our advice has had something to do with the business. During the latter half of this year our readers have been terribly handicapped in the matter of light, and consequently brilliance and crispness have been lacking from some of the work submitted for the past month or so. "Now is the winter of our discontent;" with "glorious summer" we look forward to receiving some really fine things from our contributors. If they can do so well now when the weather is all against them, there is no knowing what they may turn out under more favourable circumstances.



the first-mentioned contest that we have had the pleasure of seeing photographs of washing days in sunny Italy, in the land of Stars and Stripes, on the plains which are supposed to be given up to the gay kangaroo, and on India's coral strand, while others show us Scottish lassies at work with gorse-clad mountains as a background, and yet others depicted the miseries of drying in smoky suburban back gardens. Of course, in connection with baking-day we did not receive quite as many prints, simply, we suppose, because the difficulties presented were greater than where the mere washing is in question. Still the pictures we did get were fairly satisfactory. With regard to the general quality of the prints in both these competitions, we are pleased to find that the technique is improving all round, and that the average in both this respect and

Family Group Competition.—(Closes January 25th).—As in past years, we offer a prize of £1 for the best photograph of a family group taken on Christmas Day or New Year's Day.

General Competition.—(Closes January 25th).—A prize of 10s. will be awarded for the best photograph sent in, any subject. The coupon is given in this issue.

Lantern Slide Competition.—(Closes February 25th).—A prize of 10s. 6d. for the best and 5s. 6d. for the next best lantern slide, any subject, to be judged on its technical and artistic merits. Competitors must send a print along with their slide for reproduction purposes, and the print should be trimmed to the same size as the slide except of course when the slide has been reduced. The coupon must be affixed to the bottom of the slide. The coupon was given in last month's issue.

Snowscape Competition.—(Closes

Washing-Day Competition: Prize Photograph.
"Blue Monday."
W. E. Dickinson, Bradford, Iowa, U.S.A.

March 25th.)—A prize of 10s. 6d. is offered for the best snowscape taken during this or any other winter. The photograph must be of the landscape class, but suitable figures may be introduced if the competitor wishes, and skies may be printed in. Attempts at pictorial effect will, of course, be awarded premier position, but they must also display capable technique. The coupon is given in this issue.

Boys' and Girls' Games Competition.

—(Closes April 25th.)—A prize of 10s. is offered for the best photograph of boys and girls playing outdoor games. We want a good series illustrating boys' and girls' games, and we think that this should be a particularly easy competition, as there will be no lack of models and opportunities. Each competitor can illustrate any number of games, and can send as few or as many prints as he likes provided

GENERAL RULES.

All pictures, etc., sent in must be accompanied by the proper coupon cut from the advertising pages of the current issue, or issue in which the particular coupon appears.

A competitor may send in as many photographs as desired, provided each is accompanied by a separate coupon.

The coupon should be affixed to the back of the print by one corner, and bear the name and address and other particulars.

All photographs, etc., should be sent flat and unmounted, addressed to The Editor, *The Junior Photographer*, The Country Press, Bradford. They must arrive not later than the 25th of each month to be in time for the succeeding competition. In the case of lantern slides care must be taken to place the stamps on a tag label, otherwise the glass will in all probability be broken.

The prints, slides, or manuscripts sent in become the property of the Editor, to reproduce if desirable. In no case can unsuccessful ones be returned.

The photographs must be the competitor's own work, and may be any size, but they are preferred not larger than whole-plate.

The Editor is the judge, and his decision is final.

A special coupon is provided for foreign and colonial readers, available for any competition at any date.



they have each a coupon on them. Such games as leap-frog, tip-cat, hopscotch, and a dozen others of a similar class lend themselves to portrayal by photography. The coupon will be given in March number.

Slum Life Competition.—(Closes May 25.)—We offer a prize of a guinea for the best series of not less than three and not more than twelve photographs illustrating life in the slums of any city, town, or even village. Comparatively few have any idea "how the poor live," and think that such miserable conditions as those described by agitators do not exist. We want to prove by means of photographs that such places are in our land even in this advanced age. The coupon will be given in April number.

Baking-Day Competition: Prize Photograph. "Kneading." Miss G. E. Wright, Manchester.

Our Survey.

The Metric System was rendered legal in this country by an Act of Parliament passed in 1867-68, and was taught and learned in several schools at that time. The difficulty has been the question of the alteration in our existing units, such as the penny, the ounce, the inch, or the adoption of the French or Continental system in its entirety.—*H. J. L. Massé.*

WHO ARE THE GIANTS AMONG PHOTOGRAPHERS?—This question is asked by F. M. Sutcliffe in the course of a recent article in *Photography*, and the answer he gives is as follows:—"The men whose output is unlimited? who weary their friends with innumerable attempts, and who cannot find it in their heart to throw into the fire all which does not thoroughly satisfy their expectations? Hardly. The men whose work we are always most eager to see are those who exercise their skill in selection most heroically, who throw aside without hesitation all which they think is not up to the mark."

VOICE PICTURES.—Pictures of the voice give the idea of being most marvellous and interesting phenomena. It had never occurred to anyone that the human voice might be able to produce anything beyond a noise of a certain quality, elevation and intensity, ranging from the most piercing shriek of terror to the lowest note of a double bass. It was known that certain sonorous bodies vibrated, but there the matter rested until quite recently, when an American vocalist, Mrs. Watts Hughes, gave an interesting account of her discovery of this wonderful property of the voice, in the *Century Magazine* for 1891. She was at that time directing a series of experiments to prove the intensity of the vocal

sounds. For this purpose, she used an elastic film stretched over the mouth of a receiver, into which the voice was introduced by means of a pipe with a large opening. On this film, sand or fine powder was spread. It was discovered that by singing into the tube, the powder was slightly agitated by the vibrations of the film, which corresponded to those of the voice, differing according to the elevation and intensity of the sound. Naturally that was only what might be expected. But the astonishing part of it was, that in all cases, the agitation produced the form of some plant or flower, or even of certain of the inferior animals. It was noticed that dry powder did not keep these forms after the vibrations of the voice had ceased, therefore, the next experiment was to slightly wet the powder, so that the different forms might be preserved

Our Laboratory.

ENAMELLING PRINTS.—One of the best encaustic mediums for applying to glass where enamelled prints are required is made of a solution of paraffin wax in benzine (1:10). It is applied to glass or ferrotype plates and then rubbed off in the usual way. The glass must be clean and then no prints will stick to it.

METALLIC SPOTS ON NEGATIVE.—If a negative gets wet while printing and metallic spots appear due to the absorption of silver from the paper by the damp gelatine film, apply with a soft piece of cloth

Thiosinamin	10 grains
Methylated spirits	1 ounce
Nitric acid	5 drops

and rub gently.



and photographed. The pictures resemble delicate ferns and bushes, growing out of the water. This is one of the mysteries of this form of production by the human voice. If man can create nothing by his word, he can by it, at any rate, make pictures of living things. It remains still to be discovered if this distinctive quality be owned by other sounds than those of the human voice. Experiments have been made with a violin bow, but nothing has been obtained beyond a variety of geometrical figures.

PINHOLES.—For stopping out pinholes in negatives a mixture of carmine, ultramarine and sepia in gum water is recommended, the proportions of the colours being varied so as to approach the density of the negative at the parts worked on.

Celluloid films of quarter or half plate size when freed from their sensitive coating can be used instead of paper in scale pans to prevent the pans from being soiled and also to increase the carrying capacity of the scales. The film of gelatine can be easily removed by the use of hot water, and the celluloid can be cleaned in the same way.

BROWN BROMIDE PRINTS.—The Eastman Company recommend the following formula for giving their paper a pleasing brown tone:—

Hypo	10 ozs.
Alum	1 "
Water	80 "

To make the bath work quickly it is advised to heat the solution almost to boiling point,

Railway Life Competition: Prize Pictures.
"Our Station." Miss Webber, Farnham, Surrey.

the print, which must of course be developed and fixed as usual, being first put into the liquid before the boiling operations are begun. When the print attains the required brown tint, it is allowed to cool in the solution, and is then taken out and well washed.

CARE OF RUBBER TUBES.—The rubber tubes used on many shutters often stick to the metal parts, and can only be removed by the aid of a knife which is very liable to puncture the pneumatic arrangement and so render it useless. Before laying a shutter by, carefully rub the india rubber tube with powdered chalk, this will prevent all further trouble.

TEN PER CENT. SOLUTIONS.—The making of 10% solutions sounds a very easy matter, but there are probably few who can do so exactly. To make a 10% solution of bromide in water 55.57 grains of the solid must be taken for each fluid ounce of water. From this it may easily be calculated that to make a 5% solution half the quantity of solid, *i.e.*, 22.785 grains must be weighed out, and that to make a 10% solution the tenth part of 45.57, or 4.557 grains will be required. These figures are obtained from a table in *Anthony's Annual* for 1892 but they are not given in the English Annuals. They are certainly worth attention.

FILM VARNISH.—

Borax	40 grains.
Bleached shellac	100 „
Water	1 ounce
Rectified spirit	1 dram.

Dissolve the first two in the water by the aid of heat, then add the spirit and filter. Dip the film bodily into it and hang up to drain. Varnishes, however, are better bought than made, more especially as a professional maker has at hand the appliances for filtering, a process which an amateur is too apt to neglect, or perhaps to despise. Some varnishes too are dangerous to make, in that they contain ether, and many, in that they require heat to mix the various ingredients perfectly.

PLATES AND DARK SLIDES.—“Those amateurs,” says a writer in the *Glasgow Evening Times*, “who use dark slides with loose black partitions will no doubt have noticed that their plates rattle about in the slides, for the glass varies so much in thickness that it is impossible to secure a partition which will keep all plates alike firmly in position. Two evils arise from plates being loose in the dark slide. In the first place, they are much more liable to gather dust on their surfaces, and so sow seed for a fine crop of pinholes; and, in the second place, loose plates mean that fine focussing is wasted. I am sure many of my readers have been surprised to find that a sharply focussed plate

has only yielded a somewhat blurred negative, but they may not have comprehended that that has been owing to their plates being loose in their slides and not in their accurate register with the position of the focussing screen. There is a very simple remedy for this. Get some strips of dead black paper about an inch in width, and having folded one of these four or six times, gum it on to the black partition. This will act as a kind of spring between the two plates and keep them tightly against the rebate edge of the dark slide.”

Our Critical Column.

IMPORTANT.—No more photographs can be received for criticism in this Column until further notice, as there are already more in hand than can be dealt with next month.

SPECIAL NOTICE.—Those who desire a special criticism without the inconvenience of waiting for its appearance in these columns, may send the print together with sixpence or a shilling in stamps, when the Editor will furnish accordingly a careful criticism by post within a few days, pointing out, as fully as possible, the faults of the picture, and the steps which should be taken in future. For this no coupon is required, but name of sender should be written on back of each photograph. We also reserve the right to reproduce any of the photographs sent in for this purpose should they sufficiently “point a moral.”

CHRYSANTHEMUM.—We publish this as a specimen of what should *not* be done in the way of flower studies. It is positively one of



the nastiest attempts we have seen. The photography is all right, and apparently well managed, although we might suggest that a little longer exposure would have added to the detail. What we dislike is the general arrangement. Looking at the print at a little distance one sees nothing but a round black spot placed in the middle of a waste of white, in fact the effect is like nothing so

Submitted for Criticism by Chrysanthemum.

much as a bedizened football. We cannot explain how this particular negative can be improved, because the composition is so hopelessly involved. *Chrysanthemum* should devote his attention to flowers by all means, but he must take greater pains in arranging them, and must not include so many at once, and he must not vignette them off. We should advise him to turn to our last Flower Competition number, and look at the photograph of the prize winner. He will see that about half the number of flowers have been used, and the effect is infinitely superior to his bunch, simply because the artist has taken pains to arrange them in proper form, and with some regard to composition. The best way by far is to paint a background on brown paper, arranging the shading so that the high-lights shall come against the darks, and *vice versa*, and then select but a few flowers and place these with an eye to general effect, and properly regulated *ensemble*.

GOOD AULD GLESCA.—A splendid technical print, but somehow or other the boats have not composed very well.

ST. THOMAS.—We must commend you for trying to produce something out of the common. The fault lies in the fact that you have considerably over-exposed, and that the girl who is kneeling down wears the same coloured dress as those behind, and is slightly out of focus. If she had had on a white apron an improvement would have been effected. You over-expose.

JAM.—The camera appears to have moved. The exposure was correct.

COSMOS.—You could have effected an improvement had you had this the other way up on the plate. The idea is very good indeed, and the lighting satisfactory, but we fancy you have slightly over-exposed. (2) For a snapshot very fair, but you over-develop slightly. The focus is not all that it should be either.

K. C.—A fairly good ball-room interior, but unfortunately the colours which would make the place look pretty, are of course absent, and the whole looks like a sort of extensive washing day.

CAPRICORNUS.—This is a very pretty thing, and properly treated could be made most pictorial. Cut half an inch off the bottom and nearly an inch off the top, and print in carbon. (2) If the boy had not been out of focus your attempt at natural portraiture would have been most commendable.

SWINEFLEET.—Over-developed and too little foreground, cut three quarters of an inch off the bottom, then throw the top half of the print away. The picture lies in the three quarters of an inch.

H. B.—Slightly under-exposed, and you should not have cut the child's feet off.

POLISHER.—This is much better than the ordinary sort of portrait. We fancy however, that you are given to over-exposing, an exceedingly common fault.

KIT.—This is not at all amiss, and we cannot say we dislike the diffusion of focus in this instance, but you should cut an inch or so off the bottom.

MOT LLEWNUD.—This is a very nice little stile, but to make a picture of it you should have had a figure. Your technique is satisfactory.

WANDERING WILLIE.—We are pleased to see Wandering Willie has notions on the subject of genre, and that he is not merely content with pot-shooting up and down the



country side, which alas, is the case of many. Wandering Willie apparently intended to represent a young antiquarian going into ecstasies over some ancient monoliths. So far so good, but unfortunately he has been somewhat hampered not only by his surroundings, but by his model. Now it is practically impossible to make a youth of about seventeen look picturesque in the ordinary Sunday garb of this country, and in a case of this sort picturesqueness was what was required. Under other circumstances a better effect would have been got by asking the lad to take off his jacket, but this would be quite out of keeping with the subject in question, simply because antiquarians, unlike farmers' boys and others of that ilk do not pursue their studies in their shirt sleeves or leggings—the only way in which anything pictorial can be got out of the present method of dressing in tight coats and long shapeless "bags." The position too, of the young antiquarian apart from his costume calls for remark. The legs are most ungracefully placed, and give one the idea that the youth would be so easily knocked over. A far better effect could have been obtained by placing the right foot on the ground, and letting him write on his left knee. Then again we have to find fault with the obelisk. Instead of appearing to date from 1628, we should say that the inscription, at all events, originated about 1897. You cannot deceive

Submitted for Criticism by Wandering Willie.

the camera by simply chalking up fictitious dates on the object you are going to photograph. In this instance they give the picture away entirely. Wandering Willie is a very good photographer, and has ideas above the ordinary run. If he perseveres he will be successful, but he must consider the unities a bit more.

BARNEY.—Another attempt to make a picture with ordinary models in everyday costume. Now it so happens that the girl looks all right, but the young gentleman unfortunately presents the appearance of having cork-screw legs. The idea and the surroundings would have lent themselves excellently to the making of something really good, although the lighting is perhaps rather too harsh and too confused to give the best of effects, still the gist of the



business was here. The models themselves are well posed and fairly satisfactory, were it not for the prosaic and Waterloo House appearance of the young man's legs and Trilby hat. It is not the slightest bit of good trying to make a picture with a banking-clerk in office attire for a model. If he had been dressed as a cricketer, or even in a tourist's suit he might have passed. In fifteen chilling continuations he becomes an artistic abomination.

GEORGE WASHINGTON.—To say you are so young you have managed extremely well. You should, however, choose a little brighter day for photography, and although the gentleman is fairly well posed, we are certain you could have found something prettier to take.

Submitted for Criticism by Barney.

CANADIAN BOY.—A really capital architectural study of the Toronto University, relieved from being commonplace by effective lighting. It is a pity, however, that a little better foreground could not have been secured.

WETEPEC.—A fair group, technically all right. (2) This is far better than the first attempt, although it wants an inch off each side. (3) This is better than any of your other pictures, but somehow the lower waggon is on such a slope that one feels inclined to trim the print to bring it upright.

RIPLEY.—This composes very well, and we should think that if you printed it on some artistic paper you would get a pretty little scrap. (2) The view of the Mill, Beaulieu, is extremely pictorial, the reflection in the water being capitally rendered. Your idea of trimming is most commendable.

CERISE.—There is decidedly something the matter with your lens, and we should advise you to send it back to the maker. You will doubtless have noticed that the top and bottom of your pictures are quite sharp, while the centre is fuzzy. You will never get good pictures while your lens works like this.

PIT LADDY.—This is very bitty, due to the lighting, and to under-exposure and over-development. You could make a fairly good photograph of this spot. (2) The same as your other view, under-exposed and over-developed. It composes considerably better however.

RIKKI-TIKKI-TAVI.—A fairly good view, but the dog on the top of the archway is not an improvement from the artist's standpoint.

JUSTICE.—Very well chosen indeed, Justice, but slightly halated towards the top. You should try your hand at printing in skies.

HELLO CENTRAL.—You over-expose, that is what is amiss with your print.

SOUTH VIEW.—Out of focus, South View.

TOM-TIT.—There ought to have been something here, but somehow we are not quite convinced that you have made the best of things. In the first place we think you should have stood just a little further away, and in the second you should have had a figure in the door. The printing process is really charming.

QUERCUS.—A fairly good flower photograph, but the lily in the centre somewhat destroys the composition.

L. W. R. C.—You have not held the camera straight, and the focus is not very good. You have chosen your subject with care apparently.

THE AULD HOOSE.—You over-develop, which is the cause of the chalkiness shown in your "Foaming Weir."

REVENUE.—A fairly good view of the viaduct, but the foreground is out of focus.

SFERO.—You ought to be able to get something here, but we suppose this was taken during a holiday, and that you will not have a chance of visiting the spot again for a little while at all events. We fear this is the case with many of our correspondents. You over-expose very slightly indeed.

PYRO.—Too black and white and crisp to be pictorial. Your print positively reeks with detail.

WA WA.—A capital view of shipping in Scarborough Harbour.

RAINS.—A very nice thing. We should suggest, however, trimming a little over half an inch off each side.

AUT CÆSAR, AUT NULLUS.—The view, although pretty, is hardly what one would choose to make a picture from.

SCRAGGA.—Very good indeed, Scragga. Try printing it on carbon, or send it to some firm who do this kind of work and have it enlarged. It is well worth it.

NEWLANDS No. 1.—The figures are well posed, but the whole is not nearly as nice as some of your work. (2) Very strikingly lighted, and as such pictures go, most commendable. A quarter of an inch off the left, and a little less than a quarter of an inch off the right adds to the good effect.

JUNIOR.—Over-exposed, and slightly out of focus. Waterfalls rarely make effective pictures.

BOB.—Like the above, slightly over-exposed. The focus is, however, excellent. The view is somewhat commonplace.

M. B. C. M.—Decidedly a novel attempt in the way of out-door portraiture, and successful. The most striking result is obtained by cutting over half an inch off the top.

VOLT.—We cannot find fault with this on the score of technique. The portion of a lady's arm and umbrella to the left rather take away from its artistic merits.

HYPO.—A fairly good, but over-exposed photograph of a man, horse and dog.

TELMAH.—You ought never to print a white margin round your pictures. The children are fairly natural, but somewhat bunched up.

X. Y. Z.—The lighting in your "By Still Waters," is capital and you have trimmed tastefully. Print on a rough surfaced paper, and you will have quite a nice picture.

WHITE ROSE.—"The High Tor (Matlock)" taken from one of the best positions we have ever seen, but photographed very badly. You over-expose, White Rose, to begin with, and you manage to get singular markings on your plate. Your focussing, however, is all right.

G. TURNBULL.—Very natural, but unfortunately the lad in the middle rather takes away from the composition. The man with the pipe, is charmingly natural, and the surroundings pictorial in the extreme.

HODDER.—With such a great expanse of bare white sky you could not expect to get a picture. We should recommend you to cut off an inch from the top and three quarters of an inch off the bottom. You would then have a fair composition.

SPOTTED DOG.—This is poor. As a matter of fact we do not see any reason for the extreme caution which is supposed to be displayed by the young ladies.

E. L. B.—Not at all bad. You wash your prints a little too long, however.

KINNABER.—The girls rather spoil this, and we should have advised you to trim them off. This brings down the photograph to a very small one indeed, of course.

SOAP-BUBBLE.—We should think you have taken this somewhat formal view from the very best possible position. A sky printed in would be a great improvement.

A. E. BANNISTER.—Very well taken, but finished in a somewhat slovenly fashion.

SUNNY.—The man's position is very nice, and the surroundings lend themselves well to pictorial representation. The costume of the model however, is very prosaic indeed. Apparently he has never worn the trousers before, for the crease of the tailor's goose is most evident. You should also remember that the long trousers of everyday wear can rarely be made to appear picturesque. If the gentleman had been wearing knickers, a much more easy effect would have been obtained.

HYDROBROMOBEAUTAINTETRACARBONXYL.—This gentleman has taken up so much room with his *nom de plume*, that we cannot spare more for a criticism than to say his snap-shot is rather commonplace.

T. C. F. RATHMINES RD.—Very good for a Pocket Kodak snap-shot, as is usual with your work.

COUNTRY PARSON.—Over-exposed and out of focus. With such models as you have at hand, you should make good pictures.

C. E. C.—You have over-exposed either the bromide paper or the negative. We cannot say which. The girls are extremely pretty and very well posed.

SISSIE.—A very fair group of children who have apparently taken part in a tableau, or who have dressed up hurriedly for the occasion. They are nicely posed, but you have over-exposed the picture, and also either washed too long or managed to have an unclean dish for your toning solution, for your print is slightly yellow.

M. POWELL.—You have been too near the church, and you have not focussed it well enough, for the tower end is very far from sharp. Why did you not devote your attention to the fine old cross?

WAX WORK.—You should have taken more care to have a better background when you photographed this youngster. The child is naturally posed, and if the above-named defect had not been so apparent, you would have had a skilful child-portrait.

UNAS.—We do not like this as well as some of your other pictures. By the by, when are you going to make another picture with your two charming models?

CLAUDIA.—The girl is too low on the plate which is a great pity, as the lighting is effective. The cat has also contributed to the bad effect by moving.

SPHYNX.—This is well worth enlarging, and we should advise you to have a carbon made from it.

HYDROQUINONE.—Over-exposed slightly, but with proper treatment you could make something from this, as it composes extremely well.

FRANK H.—Over-exposed, and you ought not to have cut the top of the monument off. It is also considerably fogged. You must look to the bottom of your dark slide, where we think the fault lies.

PUCK.—A good golf picture. You ought to have been just a very little bit further away, however.

BASKER.—The tiny spot in the trees in the background causes a defect, but your picture is most commendable. The cows have placed themselves well, but we fancy you have not trimmed straight, that is unless the field is on a slope. The bare white sky of course detracts.

COPPER.—Your idea was certainly ingenious, and your pictures are very funny, and had they only been a little sharper we should have been pleased to reproduce. The one of the cat licking the lens is extremely humorous, but of course the technique (general out-of-focusness and slight over-exposure) is a great drawback.

CARLTON.—The horses are in a nice position, but as the straw-cart comes awkwardly against the dark trees, the composition is somewhat lopsided. The technique is beyond suspicion.

X. Y. Z.—Spoilt by not having sufficient foreground.

RETLAW.—Very much out of focus, and also over-exposed.

VOLT.—Not very happy. We should say the negative is fogged from the grainy appearance of the print.

UNICORN, LEEDS.—You have focussed for the jug instead of the fount, which is a pity. The lighting is very suitable.

PITOM.—As an out-of-door portrait commendable. You are not very cleanly, however, in your manipulation. You must pay attention to this.

W. M. U.—The sun was not properly situated for taking this view when you exposed. The technique is all right.

KODAK.—A good attempt, but there appears to be some fault about the top of the ladder. Are you sure that your camera is quite upright? We should also advise you not to expose so long.

EXPRESS.—Crisp and sharp, and certainly as a snap-shot commendable. It is fully exposed, but we somehow do not like the curious grainy effect you have obtained. Is your negative fogged?

WATCHING.—The child is out of focus, and so is the cat which is rather a pity as the picture would otherwise have been satisfactory.

MASCOT.—This is very pleasing, for the spot is pictorial, and your technique has also helped to make a success of it. We prefer, however, the effect obtained by cutting about an inch and a half off the right-hand side, which gives a long upright picture, and brings the figure into more prominence.

FRESH-UN.—The tone is very nice, and the spot although somewhat artificial makes a fairly satisfactory photograph. There is considerable halation about the sky, but we suppose the spot was very dark, and you were forced to give a long exposure to get detail in the shadows.

SWEET MARIE.—Trim an inch off the bottom, and put in a sky.

WILLFAR.—Over-toned, and we should fancy slightly over-exposed. The spot is pretty, but did not lend itself to photography.

AIVRON.—Good, but rather commonplace. Cut an inch off the right side.

JEREMY.—A very well-posed portrait, but unfortunately the gentleman has moved his head very slightly. This, however, is a small matter and could be altered by a good retoucher. The exposure and lighting leave nothing to be desired.

GALATEA.—A great many people like to take views of this class. In monochrome, however, such a scene is rarely satisfactory. You have over-exposed your Nikko paper.

J. F. B.—We do not know what you could do to improve this, for, although it is by no means a poor picture, it does not strike us specially. We think, however, that half an inch off the bottom, and a quarter off the top gives a slightly better effect. We are glad to see that you attempt sky printing.

SKIB.—This is not nearly as nice as some of your work. As a matter of fact, you have over-developed it, and produced a nasty harsh effect which is most undesirable.

Our Editor's Corner.

Correspondents are asked to write on one side of the paper only, and to put communications on different subjects on separate pieces of paper. If a reply is needed in the forthcoming issue letters must be received on or before the 25th of each month. The Editor will answer to the best of his ability any enquiries on matters photographic by post, if a stamped addressed envelope be enclosed; but every question asked must be accompanied by the Editorial coupon cut from the advertising columns of the current issue.—One coupon, one question. Address:—The Editor of *The Junior Photographer*, The Country Press, Bradford.

The eleventh volume of the "Popular Photographic Series" is just ready in time for notice this month. "The Camera and the Pen" is intended for those who use either, and want to combine the two in practice; for the journalist who finds he ought to take up photography, for the photographer who thinks that he might be able to make more use of his hobby by contributing to the illustrated papers, or by writing an occasional illustrated article. But as there are important chapters on the development of hand-camera pictures, on apparatus, and methods of reproducing photographs, almost any amateur will find it essential to possess a copy of the book. There are several illustrations, showing different processes, and also reproductions of sketches by the author himself. Then here's success to the "Camera and the Pen!" May they become even closer friends!

* *

We venture to hope that the January number of *The Practical Photographer* will give pleasure and profit to those readers of *The Junior* who are also subscribers to the older magazine. We confess to a little journalistic pride in its appearance and contents, and think that it really will meet the needs of the man who takes photography seriously and

wishes to keep up to date with the subject without having to wade through a lot of

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ephemeral news which is of no interest, except to the few who may have taken part in the events. In *The Practical Photographer* we have aimed at giving a selection of the best work of photographers, both pictorial and literary, produced in a

style worthy of the arts of photography, engraving and printing. * *

Miss Mary C. Fair writes as follows in regard to platinotype printing:—

May I add two little hints to the very good article in the December *Junior Photographer*. 1. Not only must the paper be kept dry in the storage tin, but even when *printing in the frames*. Therefore it is a very good plan to put two sheets of india rubber (which can be purchased cut to size like printing paper at any good dealer's), between the paper and the back of the frame. This ensures contact and also keeps the paper in good condition. 2. Also if you have a weak, thin negative from which you wish good platinotype prints, intensify it with the Platinotype Co.'s intensifier. This is much simpler to use than mercury, and it gives a negative of a slight yellowish tinge of grand printing quality, almost exactly like a pyro-ammonia developed negative. Even "ghosts" become good negatives treated with this preparation. The "developing salts" sold by the makers of the paper give, I think, rather better results than the simple oxalate, which is occasionally uncertain, owing, I suppose, to chemical impurity. * *

Roy writes:—

I wonder if any of your readers who live in the country, without a big water supply, have tried washing prints in the following way. Place the print on the back of an ebonite dish, hold it for a minute or so under a tap to get the worst of the hypo off. Soak in a basin of water for a short time and then adjourn to the pump, which is found near most country houses. Again lay the print on the back of an ebonite dish, place it on the ground in such a position that the full force of the water falls in the middle of the print, and pump hard about twenty-five times. By placing a couple of bricks by the side of the dish it will keep quite still, and if you have been careful in putting it in the right position, the force of the water will prevent the print from washing off. I can wash a dozen prints in this way in ten minutes, and on a cold day pumping three hundred times is not as bad as it sounds. Certainly it is effectual, as looking over prints which were washed only in this way many years ago, not one of them has faded in the least. * *

We did not expect to be so kindly remembered by Christmas cards as we have been. Our best thanks are due to the following for their good wishes expressed in that form:—J. Owen Price, Edgbaston; Sydney C. Pearce, Tavistock; Huxtable Brothers, Newport, Mon.; S. W. Whiteman, Camberwell; W. I. Lawson, Alexandria,

Egypt; J. Pike, Leicester; Alex. Sutherland, Dundee; A. Blair, Dumfermline; Albert A. Lyon, Scarborough. We have also received two cards with no indication of their sender. * *

Christmas has passed with its usual inconsistency, for the snow which ought to have lain thick around withdrew about the 24th, leaving nothing behind but mud and unpleasantness, while the atmosphere, instead of being nipping, as it generally is in shilling novels, was close and muggy. But, although Christmas has gone, it does not follow that we are going to have no more snow, and it does not follow that our readers will not be able to produce snow pictures. We want to have a competition for such, but hardly dare mention it, for the simple reason that we fear the clerk of the weather or whoever has the business in hand, will immediately cancel all snow storms, in the same way as he did when we announced the snow competition last year and shower of rain contest in the summer. Snow pictures although somewhat difficult to take can be made most effective and pleasing. We might just offer one suggestion, that is, that when bound on this errand, a day should be chosen when there is either a slight mist about, or else good clear sunlight, which ought to come very much from one side of the camera if flatness is to be avoided. * *

The receipt of a pretty Christmas card on which were several carefully arranged photographs has made us think how very astonishing it is that so little is done in the direction of mosaicing, on this side of the Atlantic at all events. When the ordinary English amateur wishes to make a collection of his pictures he generally stores them in an album, sticking them anyhow into regulation sized openings, irrespective of their general fitness for the purpose. Of course, there is no doubt that the trouble attendant on doing the thing properly acts as a deterrent, but we feel certain that if it became the general fashion to cut up prints to the sizes most suitable to their special composition, and to paste them in proximity to each other in various shapes and in artistic sequence, the long-suffering public, who have to go into *pseudo* ecstasies over the productions of amateurs, would really have some cause for the expression of their pleasure. It is surprising what charming effects can be got by very simple means. Just a little wash of Indian ink or water-colour round the edges, a pair of sharp scissors, compasses, and a knife, will make up a really charming mosaic from even the most commonplace photographs. Another way. It very often happens that one promises pictures to

friends in which they either pose as models, or have some interest. Now to give whole plate prints away not only entails considerable trouble, but makes the business rather costly. If the series were mosaiced, then re-photographed, the whole set could be given on one card, thus forming a pleasing little souvenir, which is far more likely to meet with approbation than the usual style of thing.

* *

We have still a large number of criticisms unworked off, and are therefore reluctantly compelled to withhold the Critical Column coupon a little longer. We have over and over again pointed out to our correspondents the reason why photographs are so late in being criticised, yet we receive shoals of enquiries as to the cause. It would save pen, ink and paper, to say nothing of stamps and our trouble, if it could be understood once and for all that there are still prints sent in as far back as July which have not been attended to. Notwithstanding that we have told this same old story until it is too painfully familiar to us, its reiteration does not seem to do any good, and the waste of stationery and our patience still continues, and now we would fain cry, "Hold, enough!" We have also had a letter from one gentleman this month who, notwithstanding all this pother about arrears, wants to know if he could use old coupons for the purpose, as he has a lot! Gramercy! oddszoos, No! When should we work off the "arrears" then?

* *

Need we remind those who are entering the Lantern Slide Competition that the slides should be carefully packed in a box and the stamps and address placed on a luggage label securely attached to it. This advice was universally followed last year, and as a result only one slide was badly smashed, against we don't know how many the year before, when not a few were actually simply placed in ordinary envelopes.

Answers to Correspondents.

E. A. MITCHELL.—You gained honourable mention. The names and addresses of those who received certificates were given in full. Note the full stop at Greenock. The list is certainly not as clearly arranged as it ought to have been.

R. C. V. LANG.—(1) The platinotype printing process requires the densest negative, then silver, and by careful manipulation bromide paper can be made to give good results from very thin negatives. (2) Add full quantity of pyro later when detail is out, unless negative is already sufficiently dense.

H. BRAND.—Thanks for offer, but we have many manuscripts of that nature already in hand—more than we know what to do with. The subject of the photograph is a most unusual one.

HARVARD.—No. Why not try bromide paper?

POT-HUNTER.—There are plenty of other kinds of mounts. What about the Sunny Memories Album? For prints trimmed to various sizes the best plan is to mount on plain cardboard. It would be far too much trouble to return the prints, a lot of correspondence would be involved, and in short, the game would cease to be worth the candle.

J. A. N.—(1) Give long enough to get detail in the shadows, letting the light parts take care of themselves. (2) Read our "Practical Photographer's First Handbook." (3) Cannot say without knowing sense in which expression is used. (4) No. Note that three of your coupons are out of date, all four ought to have been cut from the last issue.

PULPIT.—Probably toning not carried quite far enough. Prints from thin negatives have a tendency to tone unevenly. Variation of strength of fixing bath also affects ultimate colour of prints.

STONECROFT.—Glad to enrol you as a reader, and to receive your long and interesting letter. The nature of your employment will bring you in contact with many interesting subjects. You will find photography a pleasing recreation.

LADY S.—We almost always use the potassium oxalate developer for bromide paper.

LEWISHAM.—The simplest way would be to compare stops with an orthodox set, and scratch on the actual values.

C. LEVY.—The coincidence is amusing. You are eligible for any future competition. The portrait is a clever one, and we value it highly.

S. IONIDES.—The suggestion about waterfalls is a good one, and you will probably find it carried out next summer. The incandescent electric light should answer well for enlarging, though we believe it is not so actinic as the incandescent gas light.

C. H. B. BISSHOFF.—Possibly you will see your picture criticised before very long. If you read this page regularly, you will have noticed how very much behind-hand we are as regards the Critical Column.

J. WERRY.—Thanks for your nice long letter, and we are much obliged to you for preferring to go to bed without supper rather than without your *Junior*. Long may you continue to have this feeling of regard for us.

SYDNEY C. GREAVES.—There was an article on "Flash-Light Photography" in the issue of March of last year, it was incorporated in the Field Day, and was fully illustrated. We do not like to leave lantern work almost entirely alone. Surely we do not deal with it at too great a length already!

JEREMY.—Thanks for your Christmas card; it is very pretty. The photograph you submitted for competition was not nearly so technically satisfactory as this one, which accounts for your want of success. We can quite imagine that you will find it most difficult to get anything very satisfactory at a short notice, circumstanced as you are. We fear we cannot oblige you with regard to the criticising of the photograph you sent in for the General Competition, that is unless you pasted on its back a Critical Column coupon, in that case it will doubtless be dealt with in due course.

RETSOF.—Yes, it certainly does mean that if you let the month go by the coupon will not be accepted. We have quite enough to do with criticising photographs with the current coupon attached, we dare not think what the result would be were we to allow back ones to be used.

LADY S.—Thanks very much for your kind wishes. We trust you will have better success in the next competition you send in for.

ROBT. JARDINE.—You do not give us your *nom de plume*, therefore we can hardly recollect what your pictures were like, but if the criticism you mention really applies to them, we, with all due respect, beg to uphold our former statement, especially as regards the fogging. Are you *perfectly* sure that your dark-room is safe? As to your having received no reply, we do not know how this can have happened, as we are here to answer questions, and do so whenever they are put to us. As to the complaints of your photographic friends that we devote too much space to advertising purposes, tell them that if we had eighty pages of advertisements it would make no difference to the matter, save perhaps that they might have more of it. Surely the reason is patent enough. With regard to the "Field Day," you will see that your question has been answered in the current outing. As to the "Critical Column" and its abolition, we dare not contemplate such a step, unless we wanted to bring down the wrath of numberless subscribers, who seem to think this one of the main features of the journal.

The following readers have kindly sent their portraits for the editor's album:—H. E. Barwell, R. C. V. Lang, Gilbert H. Lovegrove, Miss Mary Champness, Charles Levy, Albert A. Lyon, Miss M. J. Woodside, David Henderson, Alex. Sutherland, Sydney C. Pearce.

The Junior Photographer

Edited by Matthew Surface.

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No. 31.

MY HAND CAMERA, AND HOW I USE IT.

By Simplex.



OF hand cameras, it will, I am afraid, be difficult to say anything new. To read the various almanacks and journals, one would think perfection had been reached; and no doubt, great ingenuity and a large amount of inventive talent has been utilized to produce a first-class article at a first-class price. Many of the higher priced cameras, are, it seems to me, much too elaborate, and especially so in the plate-changing arrangements.

Very good results can, however, be obtained by a simple box, and single lens; and by the adoption of dark slides in place of plate-changing mechanism, much of the uncertainty, and not a little of the cost, is done away with at one swoop. If a hand camera of the simple description I have mentioned be adopted, a very great amount of pleasure can be got out of it.

There seems somehow to be an impression that a single lens is necessarily an inferior one, on the principle I

suppose, that what is cheap must be nasty. It is generally stated that the single lens is not so rapid, or rather that the quality of the definition is such that an equally large aperture cannot be used. The ordinary R.R. is stated to work at $f/8$, but, as a matter of fact, many of them do not produce satisfactory definition at this aperture. I have seen many instances where a single lens did better at $f/12$ than the R.R. at the same stop. In a single lens the definition is more equable, more evenly distributed over the plate, and at this aperture leaves nothing to be desired for hand-camera work. I remember a while ago at an exhibition, seeing a striking instance of the performance of a R.R. The subject was a group of cattle, the cattle taking up most of the picture; these were bitingly sharp, but a tree a yard or two behind, was blurred so as to be unrecognizable. I think this should not be tolerated in any lens. So much by the way.

In the first place then, we will suppose a quarter-plate hand camera with slides is what we require. To the possessor of a $4\frac{1}{2}$ or 5 in. single lens, and a few slides and a cheap shutter of some kind, the matter is all plain sailing. I may mention here, that on the plan of holding the camera, which I shall presently refer to, even a common wood drop shutter can be used, without any vibration.

The mode I would advise, is similar to the way I made my own, and is as follows:—I had a quarter-plate meniscus of about five inch focus, which I proposed to use. This belonged to a quarter-plate field camera. I now looked up a table for the plane, beyond which all would be in focus with a stop of $f/13$. This I found was 17 feet (this can be brought to 10 feet with stop $f/20$). The way I applied it was this: I placed the lens on the field camera with the stop at $f/13$, and with the aid of a focussing magnifier, I carefully focussed an object at 17 ft. distance. This must be most precisely done, all definition thereafter depending upon it. I now carefully measured the distance between the glass of the lens and the focus screen, and made a note of it. I then drew a sketch for the joiner, making sure the distance mentioned was accurate. The width of the box I arranged so that when the slide was in position, and the shutter of it undrawn, a hinged flap covered up the slide flush with the side of the camera. The result is a deal box of $\frac{3}{8}$ in. wood, measuring $9\frac{1}{2} \times 6\frac{1}{4} \times 5$. The lens and shutter are in a recess at the front of the camera and a hinged front with holes for finder and for exposure complete it. It is covered in black cloth, and, of course, is not fine looking, like many advertised, yet it is good to remember it is the *end* and not the *means* in this matter.

I am convinced from my own experience, that anyone with the necessary patience, and proceeding on the lines I have mentioned, will have an instrument which can do work technically equal to that of much more expensive apparatus, R.R. lens notwithstanding.

I find a very convenient way to hold the camera, is to have a strap passing round the neck, and fastened to the two sides of the camera which must rest against the chest; one hand being on it while the other is free to work the release, which in my case is a cord and button. Upon this plan the camera is much higher than when held on the hip, as often recommended. The perspective is better, and there is no vibration. I mentioned that a drop shutter could be used, in fact I used one for some time, and at about $\frac{1}{20}$ th second, without a trace of blurring.

One thing more I should like to say, and that is about the finder. The one I use shows the image very well, and although small answers its purpose, and cost, I think, 1s. 9d., but beware of these *cheap* finders that have *no* ground glass, they are a delusion and a snare—as I know.

WORK FOR WINTER NIGHTS.

Peter Eland.

The north wind does blow,
And we shall have snow,
What will the photographer do then,
poor thing?



HERE are several answers to this query. If it *does* snow so much the better, for he can then go out in search of snowscapes, a most interesting and healthy pastime, and therefore he is not to be pitied; but unfortunately this same north wind has lately fallen far short of his duty, and has turned out unfinished work in the shape of rain. Now if there is one climatic condition which is more hopelessly detrimental to a photographer than another, it is a down-right steady rain of the "cat and dog" type. A summer shower when the sun lights up the wet paths may be most pictorial; mist is pleasing, and hoar-frost and the like are great helps, but a soaking, steady down-pour with never a break in the clouds is one of the best eliminators of art enthusiasm of which I know.

But perhaps after all, it is just as well we are obliged to eschew work to any great extent during these darker months. The constant riding of a hobby-horse all the year round without cessation is very likely to cause that animal's death at the finish; an enforced holiday from photography is no doubt a blessing in disguise, for after it how eager we are to be afield again when the sun shines forth.

Continuing the simile of the hobby-horse, it will not do, however, to let our charger "eat his head off" so to speak; we must not let go of his bridle altogether; our interest must not diminish in him, and we must keep

him well in hand, until the time comes for us to mount and ride once more. Luckily we have several ways of doing this.

Well, let us take it that the winter is our holiday, and that for a time we are only going to play at being photographers until we are called back to school by the bright sun, but that we have certain holiday tasks which we must perform in view of the more serious work to come. These tasks must be amusing, and at the same time instructive, and must contain some elements of real work.

To begin with, let us try a little flash-light photography. The art of

Enlarging by artificial light, although evening work, is really a task, and cannot be classed as a pastime; we must therefore let it go by. We can print in bromide for a change, as this is not so troublesome. Bromide prints are secured with a minimum of bother, and are effective, although, of course, fairly decent negatives are required. Among our summer stock we shall doubtless find a great many of these, and having got our prints, the next idea will be how to utilize them apart from having them framed or sticking them in an album. Do you know that a really charming dado can be made from photographs? All that



taking pictures by magnesium is fairly simple, but unfortunately the results are hardly ever very satisfactory. Still every photographer ought to know a little bit about it, and there are numerous cheap lamps on the market which will enable him to gain this knowledge at small expense. As a general rule the great mistake is having the light on the top of, or close by the camera. It, of course, ought to come from about five feet from one side, as then not only is a proper lighting effect obtained, but the heavy shadows which we are so accustomed to see are almost entirely done away with.

you require are two pieces of beading such as is used for door panels. This you must put round your room at about the height of three feet, one piece over the top of the other, the distance in between being just that of a photograph, say whole-plate size. Your prints must be mounted and then you can rest them on the narrow ledge of the bottom beading, and a really very attractive effect can be obtained by tasteful arrangement in the matter of size and subject, etc. If you do not want the pictures loose nothing could be easier than to have a glass placed over the top of them, but the other way is preferable for the simple reason that you can make a

Sunset at Sea. A. Pinkernelle, Hamburg.

constant change without damaging your wall or upsetting arrangements very much. The pieces of beading should, of course, be painted to match the rest of the room.

Another pastime for winter evenings is mosaicing. Doubtless you have noticed some really pretty effects obtained in *The Junior* in this manner. All that is required is a cutting shape, a good sharp knife, a bottle of Indian ink, one or two paint brushes, a pair of compasses and a straight-edge. Select your prints with care. Trim them first of all to the most suitable shapes, and then mix them up until they form the best and most well-balanced mosaic. You can generally tell this in a few minutes by placing and replacing the various shapes. Having got your idea, mark out the exact places where the prints will go, and run a rough wash all round, marking out the borders with pen or compass. Then paste on the photographs, and add the final touches, which may be either palms or rough geometrical designs. The mosaic when finished can either be framed, or it can be re-photographed down, and the resulting pictures made up into Christmas cards.

Supposing we have done all we can with our prints, we come to lantern slides and transparencies. We can use these in no end of ways. Filling the hall lamp with them, and making neat borders for our windows for instance. To accomplish the latter, the slides, having been arranged round the inner edge of the pane, are just slightly touched with gum to keep them in their place, and then covered in with another large sheet of glass. A tiny band of lead all round the outer edge of the photographs, gives a more finished effect.

And now for pastime proper. Have you ever tried making a photographic weather glass? You can do this quite easily. All you require is an ordinary transparency plate of a view containing a fair proportion of water, sky and foliage. Make a solution of chloride of cobalt, exact proportion does not matter, but the stronger the better, and in this soak a sheet of rice paper. Then with photo-stains proceed to colour your view, taking care, however, not

to include any blue in the tints. You should let the foliage have an autumn appearance by using yellow ochre and brown and red, while the water should be lightly washed over with gamboge. The result will be a somewhat dismal-looking landscape in autumn tints. Take out the sheet of saturated paper and dry it, place this behind the transparency and bind up in the ordinary manner, putting the finished production in the window. When it is going to rain you will have a most dreary view which is apparently hard nipped in the toils of autumn, but when the weather is going to be fine, a great change will take place, your trees will become green, and the sky and the water beautifully blue, and all the hues of a glorious summer day be present. This singular effect is produced by the well-known change which takes place in chloride of cobalt in a damp atmosphere. The paper having turned blue, the blue shows through the yellow and gives a proper colour to the trees.

Then there is another way in which you can use a transparency. Take a fairly thin one, and having cut out a piece of thin cardboard to exactly the same size, cover this cardboard thickly with Balmain's luminous paint. Place in your bed-room where the sun can reach in the daytime, and in the evening you will have a strikingly beautiful luminous picture, shining on you through the dark. You might utilize this idea for match boxes, etc. thus making your transparencies both ornamental and useful.

Then you can try your hand at manufacturing magic photographs, that is, pictures appearing and disappearing at will. They are very simple, and some most startling effects can be produced. You simply print on ordinary P.O.P. and fix without any toning, then bleach in bi-chloride of mercury (your ordinary intensifying bath). The photographs will apparently entirely disappear, but directly you apply a solution of hypo, the image will be restored to its original condition. Now it seems to me that this curious chemical action could be made a source of great amusement. Think what fun could be got out of it at a bazaar, where an imitation penny-in-

the-slot machine could be rigged up, and hideous caricatures produced which would amply satisfy those who posed before the *pseudo* apparatus, and if it did not, it would satisfy the promoters of the affair, and also the on-lookers. These magic photographs can also be developed by means of tobacco smoke, but this is a long process. There are, however, hundreds of ways in which the application of the hypo restorative could be effected, and I commend the idea as one well worth investigation.

And lastly, what else can we do in the winter evenings? Reader, you can write articles for *The Junior Photographer*. The Editor is always pleased to consider them, especially if they are well illustrated and to the point, and deal with some subject which is of general interest.

I have only been able to suggest a few photographic pastimes for winter evenings, but I feel sure that others, possibly amplifications of those given will occur to the mind of the busy worker. There is no really "dead" season in the photographic year to him who does not wish for one. Our art can be made a joy for all time, from Christmas to Christmas. If the sun shines we can indulge, if it does not we can still find something to do. And at last, when we have actually worked up every useful and artistic branch, we can play with it. Truly, we photographers are lucky creatures.

BLOCKING OUT A WINDOW.

TO those who are not very handy with their fingers the above title may seem rather a large order, but the apparatus here described is so simple to make that the most faint-hearted carpenter need not despair. The only tools required are a hammer and a saw, and these are to be found in most houses.

When it is necessary to block out a window entirely, the *simplest* course is to board up the whole opening, and have done with the window for ever—photographically speaking. But this

is not the *wisest* course, and no window in a dark-room should be so treated that the window becomes so much dead wall, and therefore useless. Let us have as much air as possible in our dark-rooms, and plenty of light—of the right kind.

A window, however, may be completely blocked out as far as the daylight is concerned, and yet remain a window serviceable for ventilation by adopting the following plan. Procure some very thin floorcloth, linoleum or similar material, and cut from it pieces to fit the various panes of glass. Cut them carefully and let them fit exactly. They can then be held in position by four pieces of wood to each pane, the pieces being cut with their ends at an angle of 45° , so as to fill the corners (fig. 1, A, B, C, D) exactly. If the panes are very large, a cross-piece may be required as shown in fig. 1, E F.

In this way the window will be capable of being opened when required, as the action of the two sashes is left quite free. As an alternative, the bottom half of the

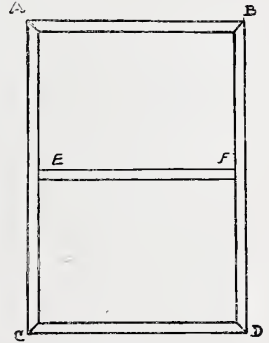


Fig. 1.

window may be covered with one piece of linoleum, fixed to the frame of the window with tacks or drawing pins. The panes in the top sash may be covered as suggested before, and the top part of the window will still be capable of being opened.

There are, however, many photographers, of whom the writer is one, who, though they have a room or den which is quite their own, have to work at things other than photography at other times. For such workers a simple means of blocking out daylight is a *sine qua non*.

A simple method of doing this is to make one or two wooden frames (A, B, C, D) which will fit closely between the sides of the window-frame, *i.e.*, the boundaries of the window, and between which the sashes move upwards or

downwards (fig. 2). *E F* is a cross-piece of which more anon.

On the side nearest to the window-glass tack on oilcloth or linoleum or American leather-cloth, taking care to leave no holes for daylight.

E F may not seem necessary in the construction, but it will probably save the fabric or oilcloth from being pierced by a chance blow or knock.

If the making of daylight enlargement be contemplated, then the piece *E F* becomes more necessary as the shorter pieces *G H*, *J K* can be fixed to it, with *L* fixed where required, according to the size of the camera to be used in making the enlargement. The space marked *o* will then be cut out, and curtains of red Turkey twill put in its place. These curtains will keep out any light that may not be required, and will cover up and round the frame-work of the camera when placed in position.

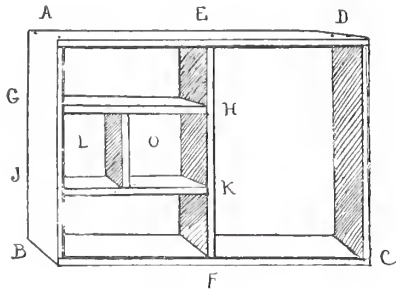


Fig. 2.

In cutting out the piece of oilcloth at *o*, it will be found a good plan to leave $\frac{3}{8}$ or $\frac{1}{4}$ inch of the oilcloth, and against the rebate of oilcloth thus formed, a square piece of the full size of *o* may be put in if the opening is required to be blocked entirely.

Inside the angles at *A*, *B*, *C*, *D*, angle brackets of iron may be screwed to keep the apparatus square and true, or more simply still, pieces of wood may be nailed or screwed into place, as shown in fig. 3. This, of course, had better be done before the oilcloth is tacked on.

The wood for the frame may be 2 in. by 1 in. battens, or odd lengths of oak picture moulding may be used up with advantage.

As a substitute for oilcloth several thicknesses of good brown paper may be pasted together, or strawboard or

Willesden paper may be used, and these substitutes will be found lighter. The brown paper may be considerably strengthened by one thickness of unbleached calico or canvas being incorporated, either between the layers or as a foundation for the several layers of paper. Newspapers will answer perfectly, but the outside layer must be good brown paper.

If a very neat piece of apparatus be required, and at the same time one that will stand a considerable amount of handling, matched-boarding will make a good alternative for the oilcloth. These matched boards must be perfect, *i.e.*, the tonguing and grooving must be intact, and the boards may be nailed on to the framework either horizontally or vertically, or else diagonally. If any chinks appear bees'-wax or putty will have to be used, followed by a coat of priming.

Mention has been made of an angle of 45° , and for the benefit of those who wish to cut their angles right it may be pointed out that the simplest way to do so is to take a perfectly square piece of cardboard and join any two opposite corners by a diagonal line, and cut along the line. The angle formed by this line with either of the shorter sides is an angle of 45° —*i.e.*, half a right angle.

Scramasaxe.

SOME NOTES ON PRINTING PAPERS.

By J. A. Wilson.



It is curious how "groovey" some amateurs tend to become. They master one printing process and stick to it exclusively, through thick and thin. Now, broadly speaking, there are at least four different methods of which the photographer may avail himself for the production of prints from his negatives. None of these present any extraordinary difficulty, so that until one has mastered at least a couple of

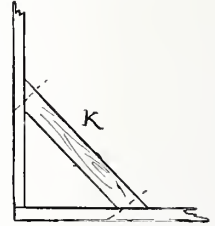


Fig. 3.

different processes his photographic education must be regarded as decidedly incomplete. As far as artistic suitability goes one method may be far ahead of another in many specific instances, and yet in an infinite number of cases the beginner will cast in his lot with print-out papers of the "high shine" variety—the manipulation and necessary operations with which are perhaps more difficult and certainly more tedious than in any of the other methods—and much argument will not tempt him from his first love. The four processes indicated are (1) *Print-out papers*, gelatine, collodion, and albumen. (2) *Bromide*. (3) *Platinotype*. (4) *Carbon*.

Comparison between these methods may be instituted on a variety of points; the relative cost and permanency, the variety of tones and surface obtainable, the ease or difficulty of manipulation, the keeping quality and other minor considerations. With the ordinary amateur they are perhaps popular in the order given; *i.e.*, 1st, print-out papers; 2nd, bromide; 3rd, platinotype; and lastly, carbon; but this is by no means indicative necessarily of a correct sequence as regards merit; indeed in many cases the carbon method, which is least widely used, yields indisputably more beautiful and artistic results than any other. But the suitability of the paper depends on the character of the picture, and no method can be claimed as "best" for all cases.

To begin with a consideration of relative *cost*, however, taking the 1s. $\frac{1}{4}$ -plate packet of print-out paper as the standard, we have the following as an approximate estimate—

36 sheets $\frac{1}{4}$ -plate print-out paper	1/0	} 1/4
Gold toning bath and hypo to suffice for same	4d.	
36 sheets bromide paper $\frac{1}{4}$ -pl.	1/6	} 1/9
Amidol developer to suffice ..	3d.	

36 sheets $\frac{1}{4}$ -plate platinotype paper	2/3	} 2/6
Neutral oxalate developer and acid	3d.	
36 sheets $\frac{1}{4}$ -plate carbon tissue	1/3	} 1/9
36 sheets 5x4 support paper	6d.	

This shows the platinotype process to be about twice as expensive as the print-out, with the bromide and carbon methods half-way between. The cost of the print-out process may be further reduced by using either Paget or Imperial P.O.P., both of which excellent brands are sold at 10d. a packet. Chloroplatinite of potash at 1s. 2d. per 15 grs. is also a cheaper toning agent than chloride of gold at 1s. 9d. for the



same quantity (the former can be obtained from Fallowfield, 146, Charing Cross Road, London, W.C., for 1s. 3d. post-free).

Next the most important point is the *time required in manipulation*; here print-out papers, which have just been shown to possess an advantage in cheapness, compare unfavourably with the other processes. The following estimate of the time necessary to produce a print from a given average negative may, I think, be taken as approximately correct.

Print-out papers.—Printing in good

Family Group Competition. Prize Picture.
S. S. Clarke, Perth.

diffused light, about 20 minutes. First washing in several waters, 10 minutes. Toning, 5 to 10 minutes. Fixing, 15 minutes. Final washing in numerous changes of water, 1 hour. *Total, about 1 $\frac{3}{4}$ hours.*

Bromide.—Printing, a few seconds. Developing with amidol, 1 minute. Washing, 1 minute. Fixing, 15 minutes. Final washing, $\frac{3}{4}$ hour in numerous changes. *Total, about 1 hour.*



Platinotype.—Printing, about 10 minutes. Developing, 1 minute. Clearing in acid, 5 minutes. Final washing in warm or hot water 5 minutes. *Total, about 20 minutes.*

Platinotype can also be dried before a fire without risk to the print.

Carbon.—Printing, 10 minutes. Immersion in cold water, squeezeing on to support and temporary drying under pressure, about 10 minutes. Development, 5 minutes. Final washing in cold water, say 10 minutes. *Total, 35 minutes.* With reference to this last process, however, it must be remembered that only one print can be comfortably developed at a time, while a number of print-out prints may be toned together, and bromide and platinotype prints if not developed exactly in batches as a rule at one time, still can be done in very rapid succession—with a dexterous worker perhaps a couple or more in the bath at once. With regard to other qualities and characteristics we may take the processes in the order named at first.

(1) *Print-out Papers.*—These have, as I have pointed out, the initial advantage of cheapness, also the advantage implied by the name of printing-out,

the image being complete so far as visibility is concerned before the final processes of toning and fixing are entered on. In my opinion, however, the lengthiness of these operations more than counterbalances the saving in cost. With print-out papers, however, we have a rather greater variety in surface than is obtainable with most others. They are now manufactured with surfaces ranging from the roughest "Whatman" through ordinary matte to the glossy variety. There is also some variety offered in the original tint of the plain paper, pink and mauve as well as white being on the market in all the leading brands of glossy P.O.P. As to the colours of the final image obtainable we have a very fairly extended range, from warm browns through chocolate-purple, to an almost black, by varying the constituents of the toning bath. But here I may say that the common or garden amateur very often finds beautifully worked-out formulæ giving rather unexpected results, while he often has a lot of loss through slightly underdone prints (either in printing or incorrect, under or over, toning) which go off in the hypo bath. Cleanliness is necessary in all photographic operations, but especially in the printing-out process, the paper being so sensitive to moist fingers, contamination with hypo, etc. To any who have not tried it I would recommend platinum as an economical and effective toning agent. In my experience it can be satisfactorily used with nearly all the well-known brands of paper simply made up with pure water only (say 2 $\frac{1}{2}$ grs. chloroplatinite of potash to 20 oz. water). In keeping quality before printing it seems decidedly better than the other process, but absolute permanence is not claimed for the fixed image in the same way as for bromide, platinum or carbon prints.

(2) *Bromide Paper* has the great advantage of being workable by artificial light. Hence the whole work connected with the process can be done in the evening, the best available time for many. Besides this it will be found—when a little proficiency has been attained—that a very respectable batch of work can be done in a single evening, and with great uniformity of

result. One should have no difficulty in doing say three dozen $\frac{1}{4}$ or $\frac{1}{2}$ -plate prints in this time, from exposure to completion of the final washing, if one sets about the task methodically and with plenty of developer. An equal number of print-out prints might perhaps be toned, etc., in the time, but the preliminary printing of such a batch would be a considerable item in time. Bromide papers are usually supplied with a matte surface, but glossy varieties can be had—"Nikko," "Rose Enamel," etc.—and those with a rough drawing-paper surface also. The paper, of course under ordinary treatment, yields only black and white or grey tones like platinotype, but it is capable also of giving brown or reddish tones when treated with uranium after the completion of the ordinary process. The results are permanent, and the paper, if carefully stored, keeps, under normal conditions of atmosphere and temperature, for a considerable time without deterioration. Exposure in this process is a little difficult of estimation at first, but most brands have considerable latitude and a certain amount of error either way can be put right by careful development.

Regarding developer I *strongly* recommend the claims of amidol on the attention of the worker in bromide; it develops very quickly indeed and gives exquisite prints, clear and full of detail with a beautiful range from the highest light to the deepest shadow. I append my pet formula to justify my opinion, should anyone try it.

Amidol	50 grs.
Soda sulphite	2 ozs.
Water.....	6 ozs.
10% Citric acid solution....	10 drops.

(3) *Platinotype* is very like bromide in result; most consider it superior, but there is very little difference discernible when bromide is really well worked. The printing is done by daylight and the paper is comparatively expensive. Its advantages are in the permanence and beauty of the results and the ease and speed of the operations subsequent to printing. The latter presents a little difficulty to the beginner, as the image before development is only very partially visible. A little practice however enables one to judge with comparative accuracy, and

prints slightly overdone can be stopped before full development (which usually takes place in from 30 sec. to 1 min.) with a little care on the part of the operator. This paper cannot, of course, cope with the print-out papers or carbon in variety of tint, but of surfaces it has, at any rate, two varieties, A.A. smooth matte and C.C. rough drawing-paper suitable for large work.

As to keeping quality before exposure and development, it is less satisfactory than either bromide or P.O.P., being susceptible to damp and also to excessive heat; but if the calcium chloride supplied with each tin is carefully kept dry the paper is not likely to suffer for a long time. The operations after printing may be very easily and rapidly got through. Prints may even be dried by a quick heat before a fire without injury.

(4) *Carbon*—the last printing method of which I wish to speak—has perhaps more outstanding disadvantages and yet greater compensating beauties than any of the other processes. Its two great deficiencies are that the sensitive tissue only keeps about a fortnight, and that, under the ordinary method of working, the picture is reversed. Another point is that the print, although the exposure is made to daylight, does not print out; so that one



either usually requires an actinometer or prints under a negative of similar density with P.O.P. as a guide, at the same time as the carbon one is being exposed. On the other hand, however, I would emphasize the, in many cases, incomparable beauty of result from an artistic standpoint and the easy

manipulations by which these results are obtained. No toning or developers are needful, only cold and hot water. It is unnecessary to go into the details of the process, for these any reader can look up for himself, but I do say emphatically that the idea—far too prevalent—that the carbon process is one of special difficulty and requiring great delicacy in manipulation is entirely erroneous. The results are absolutely permanent and the range of colours is far more extended and beautiful than can be had by any other method. The surface on to which the print is finally transferred may vary from prepared “toned etching,” a rough cream-tinted surface, to white matte “autocrayon” (obtainable from the Autotype Co.) or ordinary smooth.

Finally one or two points may be usefully noted in regard to this process apart from its actual working; one is that the older the tissue the more rapidly it prints and with slightly less contrast than when quite fresh. Another is that there is a continuing action in the printing even after the print is withdrawn from the light; this is of course not rapid, but if too long a time is allowed to elapse between printing and development, say more than a day, the print will probably be found too deep.

Lastly, it is well to store the tissue flat, pressed under a weight, as this helps to exclude the air which otherwise is instrumental in its deterioration.

SLIDES AS CARRIERS.

H. J. L. J. Massé.



THE slide-carrier contrivance which was described in a recent photographic journal, is one of those things which have no doubt occurred to many photographic workers who have any mechanical ingenuity. One writer immediately wrote to claim priority in inventing the idea—just as if there were a patent pending—but I could claim priority with the idea over him.

The idea originated in my case as soon as the Edwards' dark-slides for films were put on the market. These slides are supplied with a back and

focussing screen of a special kind, and it was a very simple proceeding to make a back for my half-plate camera of mahogany with an oblong opening in the centre measuring 4 by 3 inches. The Edwards' back was then screwed with tiny screws on to the mahogany back.

The mahogany back must be so carefully fitted to the half-plate camera that the original back may be reversed from the horizontal to the vertical position at a moments' notice. It is hardly necessary to say that it must be made light-tight. Ribbon velvet may be glued on to make doubly sure, but the fitting in the first instance *must* be carefully done. The inside must be painted with dead black enamel or simply stained black.

The advantages of such an appendix to one's half-plate camera hardly need



to be enumerated. It really becomes a superior kind of carrier, and if the ordinary kit consist of three double backs, the addition of six Edwards' slides and backs at a cost of about 24s. or 25s. will be most welcome, especially on a tour on foot or on wheels. But there is one drawback. When the slides are put into position it is difficult to draw out the pull-out so as to make ready for an exposure.

There were and are two alternatives.
1. To make a hole in the celluloid and insert a loop of silk, or to carry a small pair of watchmakers' pliers. This is a matter to be left quite open, but I may say I chose the latter. Lately I have extended the idea and have fitted my whole-plate camera with a carrier-board that will carry half-plates upon it with good results.

General Competition. Certificate.
“The Yellow Corn is Gathered in.”
Miss M. C. Fair, Southampton.

Our Prizes.

Family Group Competition. — We award the prize to S. S. Clarke, Trinity College, Glenalmond, Perth, and certificates to Mrs. Deane, Fairfields, Fareham, Hants., and Wm. Hooper, 22, Merton Street, New Swindon, Wilts. This competition has been fairly well supported, but unfortunately the general quality of groups leaves a great deal to be desired. At the same time it must be admitted that there is an improvement on last year, although perhaps only slight. Technically, the prints are a little better, but unfortunately the general arrangement is faulty almost all round. We should advise our readers to practise taking groups a little. We admit that this is not a pleasing branch of the art, but still it is work which occasionally must

high-lights have fallen rather awkwardly on the children's noses, and there is apparently a lack of balance about the table end, the ark not being a sufficient counterpoise to the the youngsters. Still the effort is most commendable, and we unhesitatingly award it the first place. Miss Fair's picture, although rather a commonplace subject, is most commendable, the lines of composition being good, and the lighting effects cleverly handled. The print is rather orthodox in size unfortunately, and could have been improved if about a quarter of an inch had been cut off both top and bottom. Mr. Hooper's "Fire Engine" calls for commendation from the fact that it displays excellent technique, and that the men are getting on with their business instead of staring at the photographer, a common occurrence when pictures of this class are in



be done, and therefore the photographer ought to be able to grapple with the business in a masterly manner, and to know what geometrical form will come out best.

General Competition. — We award the prize to W. L. F. Wastell, South Woodford, Essex, and certificates to Miss Mary C. Fair, Freemantle Rectory, Southampton; Wm. Hooper, 22, Merton Road, New Swindon, Wilts.; and J. Kearney, 43, Sandy Road, Seaforth. Mr. Wastell's picture looks really charming in the original. It is printed on a very rough surface paper, and toned a warm brown, and is just sufficiently fuzzy to be pleasing. It is unfortunate, however, that the

question. Mr. Kearney's "As shuts the eye of day" is one of about six charming prints. These are all most laudable attempts, they display artistic feeling, and it was with difficulty that we sorted out one for reproduction, as the average was so good all round. The photographer, however, has not quite mastered the initial difficulties of composition, and his photographs do not appeal as forcibly to the imagination as they ought. We have no doubt that in a very short time this contributor will turn out some fine work. Among the other photographs worthy of mention we find a charming little scrap 2 inches by 3½ inches by "Ivanhoe" entitled "An Essex Fishing Village." It is nicely trimmed and well selected. For technical work Bearn's "Chateau Henri IV." deserves special mention, and Arethusia's "Street at Sion, Switzer-

General Competition. Prize Picture.
"Brother and Sister."
W. L. F. Wastell, South Woodford.

land," has almost equally similar claims. "The Mower," by Patience, would have been better had he been looking in some other direction than that of the camera, and "The Widower," by Kudos, should have been the other way up on the plate, and care should have been taken to prevent the fogging which is evident towards the bottom of the plate. Mimosa's little boy in a wheelbarrow is pleasing, but we think more could have been made of the model, and Shamrock's very well-photographed view of a particularly uninteresting model farm-yard is artistically a wasted plate. Robur's "Brighton Parade" is a very fine snap-shot indeed, and as a specimen of somewhat difficult interior work May's "Master's Desk" holds a high place. "Helping Mother," by Jeremy, has the gist of a picture in it, but unfortunately the focus is too widely diffused, and the youngster has moved. The lighting was charming, and the pose and the place left nothing to be desired. Among the fuzzytypes F. W. M. sends a view of a very dismal swamp, which is most suggestive of suicide, and although sufficient material was at hand for the production of a picture, the success is not particularly well marked. We should say that the other way up on the plate would have been the most suitable style. The composition of Meteor's "Morning Mists" is weak, and although the distance and atmosphere are excellently rendered, the result is only so so. Pot-Boiler's interior of a studio is very clean, sharp work, but not up to the mark in the matter of general arrangement; and although Snapdragon has paid considerable attention to composition, his technique is so nasty that his photograph is a complete failure. Borax is to be congratulated on his work, the reflection of the trees in the water and the general *ensemble* being good, but somehow the whole is not calculated to throw one into raptures. We fancy that had he included less, something more artistic would have resulted. A print by Pygmalion, entitled "When the evening sun is low," belies its name, for the sun is apparently moderately high, and the sky although slightly gradated towards the horizon, does not give a proper evening effect.

Lantern Slide Competition.—(Closes February 25th.)—A prize of 10s. 6d. for the best and 5s. 6d. for the next best lantern slide, any subject, to be judged on its technical and artistic merits. Competitors must send a print along with their slide for reproduction purposes, and the print should be trimmed to the same size as the slide except of course when the slide has been reduced. The coupon must be affixed to the bottom of the slide. The coupon was given in the December number.

General Competition.—(Closes March 25th.)—A prize of 10s. will be awarded for the best photograph sent in, any subject. The coupon is given in this issue.

Snowscape Competition.—(Closes March 25th.)—A prize of 10s. 6d. is offered for the best snowscape taken during this or any other winter. The photograph must be of the landscape class, but suitable figures may be introduced if the competitor wishes, and skies may be printed in. Attempts at pictorial effect will, of course, be awarded

premier position, but they must also display capable technique. The coupon was given in last month's issue.

Boys' and Girls' Games Competition.—(Closes April 25th.)—A prize of 10s. is offered for the best photograph of boys and girls playing out-door games. We want a good series illustrating boys' and girls' games, and we think that this should be a particularly easy competition, as there will be no lack of models and opportunities. Each competitor can illustrate any number of games, and can send as few or as many prints as he likes provided they have each a coupon on them. Such games as leap-frog, tip-cat, hopscotch, and a dozen others of a similar class lend themselves to portrayal by photography. The coupon will be given in March number.

Slum Life Competition.—(Closes May 25.)—We offer a prize of a guinea for the best series of not less than three and not more than twelve photographs illustrating life in the slums of any city, town, or even village. Comparatively few have any idea "how the poor live," and think that such miserable conditions as those described by agitators do not exist. We want to prove by means of photographs that such places are in our land even in this advanced age. The coupon will be given in April number.

GENERAL RULES.

All pictures, etc., sent in must be accompanied by the proper *coupon* cut from the advertising pages of the current issue, or issue in which the particular coupon appears.

A competitor may send in as many photographs as desired, provided each is accompanied by a separate coupon.

The coupon should be affixed to the back of the print by one corner, and bear the name and address and other particulars.

All photographs, etc., should be sent flat and unmounted, addressed to The Editor, *The Junior Photographer*, The Country Press, Bradford. They must arrive not later than the 25th of each month to be in time for the succeeding competition. In the case of lantern slides care must be taken to place the stamps on a tag label, otherwise the glass will in all probability be broken.

The prints, slides, or manuscripts sent in become the property of the Editor, to reproduce if desirable. In no case can unsuccessful ones be returned.

The photographs must be the competitor's own work, and may be any size, but they are preferred not larger than whole-plate.

The Editor is the judge, and his decision is final.

A special coupon is provided for foreign and colonial readers, available for any competition at any date.

Our Laboratory.

When at the sea-side where there are sands be careful to dust out the camera-case at frequent intervals. Sea sand is a powerful abrasive agent as the woodwork and brasswork will soon testify.

CORRECTION.—In the January number, page 118, in the tenth line of the paragraph *re* 10% solutions, 55.57 grains should read 45.57 grains. Of course, being from Anthony's Annual the fluid ounce meant is the 16th part of an American pint. Our British ounce is the 20th part of a pint.

Quinol is said to not stain the hands. It does not when used fresh and when it is not used for too many plates in succession. If so used stained films may result as well as stained fingers. Some of the ready made Quinol developers do stain the finger nails most decidedly.

VIGNETTING AND TRIMMING.—Why do beginners usually choose a vignetting glass in their outfits? They are unsatisfactory to use and it is difficult to secure uniformly good results. A properly trimmed print is far superior to a vignetted print of the ordinary type.

FRONTS.—In making an extra front for a camera it is well worth the trouble, and considerably cheaper to get, if possible, an old front from another camera of a size that will bear reducing in width or length. The advantage lies in the fact that the old front is sure to be well seasoned wood, and is not likely to warp as a brand new front may be expected to do.

FIXING DISH.—Beginners are often recommended to have three dishes or trays on the developing table, one for developing, one for rinsing and one for fixing, and possibly another for the alum bath. It is a better plan to keep the fixing bath away from everything else. A shelf under the developing table is rather a convenient place, or a reserved place on a spare bench, or a box converted into a table for the time being.

FOCUSSING CLOTHS.—Italian cloth is an excellent material for a focussing cloth. It is soft, light and pliant and can easily be waterproofed. A double thickness is better, though the material can be used single thickness. It is the material used for lining overcoats and other tailor-made garments. Mackintosh materials are always heavy, expensive in the first instance, and expensive in so far that they do not last very long, unless they are built up of two thin sheets of mackintosh fabric cemented together.

Enamelled dishes when used for fixing are apt to get a rough deposit on the bottom and on the sides. This is easily removed with hydrochloric acid and water of sufficient strength to make the deposit effervesce. A brush is best to work it into the corners of the dish. Do not use an enamelled dish for fixing if any specks of rust are beginning to show through the enamel, unless you have coated the specks with shellac or better still celluloid varnish. This will prevent the effects of the rusting process from declaring themselves in the hypo and later on in the prints, but such dishes require to be inspected at intervals.

STAINS ON NEGATIVES.—If a negative after fixing and drying should accidentally get stained or splashed with developer it will be found that if the splash gets dry it will be almost impossible to remove it. The application of water or hypo and water will cause the stained portion to rise at once in the form of a blister and start wholesale frilling from the spot as a centre. The safest remedy is to remove any portion of the stain that is dry or powdery with a soft rag and print out on matt surface paper, platinum or bromide paper. The defective place can then be touched up with a brush and colour (Payne's grey is a most useful colour) or with a bromide retouching pencil. The first attempts will probably be failures, but facility comes with practice.

ACCIDENTAL EXPOSURE TO LIGHT.—Once when I was changing plates in an out-house the door blew open, and the plate which had just been exposed upon a group which could not be got together again was distinctly played upon by broad daylight for several seconds. By great good luck the plate was lying face —i.e., film-side downwards—and it was a matter of surprise to me during development that there was not the slightest evidence of the sudden irruption of light. Possibly the recumbent position of the plate had something to do with the non-effect of the bright light of day, and perhaps the light admitted being generally diffused acted as a supplementary exposure. Whatever the explanation may be, I was surprised at the result, as the plates were very rapid ones marked 135 Hurter and Driffield.—*H. J. L. J. M.*

HARSH NEGATIVES.—E. D. writes that she has had laid by for some time a few negatives that were exceedingly harsh, so much so, indeed, that it was impossible to get soft prints from them, but by the following baths she has been able to "doctor" them up to such a degree that good prints are now a possibility. Bleaching bath—

Bichromate of potassium....	30 grs.
Alum.....	150 „

dissolve these in

Water	8 ozs.
-------------	--------

then add

Hydrochloric acid 2 drms.

Let the harsh negative remain therein until white all through, then wash well for an hour, after which redevelop (in daylight) with any ordinary developer, fix as usual and wash. By this treatment the thin details in the shadows develop up before the harsh parts, and development can be stopped at any moment. After this treatment, if desired, the negative can be intensified without any fear of further increasing the density of the highlights

Our Critical Column.

IMPORTANT.—No more photographs can be received for criticism in this Column until further notice, as there are already more in hand than can be dealt with next month.

SPECIAL NOTICE.—Those who desire a special criticism without the inconvenience of waiting for its appearance in these columns, may send the print together with sixpence or a shilling in stamps, when the Editor will furnish accordingly a careful criticism by post within a few days, pointing out, as fully as possible, the faults of the picture, and the steps which should be taken in future. For this no coupon is required, but name of sender should be written on back of each photograph. We also reserve the right to reproduce any of the photographs sent in for this purpose should they sufficiently "point a moral."

IKE ONOGEN.—We are beginning to think that the dramatic incident in the career of those nursery celebrities, Jack and Jill, is incapable of having justice done to it photographically. Here are two capotally posed models falling down a satisfactory hill, and yet the result is not altogether convincing. Of course, if a larger camera had been used, a better result would have been obtained, for the figures are so tiny as to be almost indistinguishable among their surroundings. We have tried to trim down to get a better effect, and to bring the incident



into focus as it were, and we think we have succeeded. We should imagine that if this trimmed portion were enlarged to a suitable size, the result would be very far from unpleasing. With all its faults, Ike Onogen's rendering of the ballad, is about the best we have seen.

IKE ONOGEN.—We think your toning bath is at fault, because your print looks so muddy. We should suggest you give all your dishes a real good clean out. You have made the most of the view before your lens.

MACDUFF.—The bromide paper is over-exposed, and the vignetting has been done too close up around the boat.

MASTER-OF-NONE.—We should say you have over-exposed this, or that the picture is not a very good one. The spots are abominable, but as you do not give us any information as to your developer and mode of procedure we cannot tell you what is amiss. No. 2. The portrait is a great deal too dark. We should say that you have over-exposed considerably.

Submitted for Criticism by Ike Onogen.

SCIENTIST.—Very good technically, and archæologically interesting.

CRAIK.—There is something wrong with your technique. You over-tone considerably we should say, and you do not focus quite sharply enough.

ERAH.—A very pretty spot, and you might make something really good here. The out-of-focus bridge end, however, in the present instance rather detracts. You can get quite a nice little picture, even in the present print by trimming exactly half an inch off the bottom, half an inch off the top, and about an inch and a half off each side. You will then have something really pretty, with the waggon as the object of interest.

DOCK.—The children are very naturally posed, and in themselves capital models. We do not care for your method of vignetting, and we think you over-tone. We have, however, hardly ever seen so natural a picture of youngsters. The only improvement we could suggest would be the introduction of some object in the left-hand bottom corner to give balance.

CHESHIRE CAT.—The tea-table is a great deal too white, and the people look very frightened, and not at all happy. We suppose that this room is lighted by one large window, which has been right in front of the models and totally unshaded, which gives the harsh black and white result, so noticeable in a great many amateurs' portraits. You might rub down the table-cloth and blouses with a little piece of cotton wool dipped in methyated spirit.

PAINTER.—Magnificent technique is displayed here. The water is rendered in a most pleasing manner, and the *ensemble* is passable, but the white sky, of course, gives a very photographic appearance, and destroys a good deal of the effect. We should also suggest that next time you include just a little bit more foreground. We must at the same time give you credit for having turned out a really fine bit of river scenery photography.

SEVAREG.—The light has been sufficiently strong in this instance to enable you to get plenty of detail, but we should fancy that you would have produced a better result had you placed the lamp a little bit more to one side of the camera. The lady in front has also moved slightly, and consequently her hair and face are out of focus. Read the article on flash-light in the number for last March.

ASPIRANT.—This kind of thing hardly ever looks well in a photograph. In your case the focus was not sufficiently good. You must try and either get the image a little sharper, or a great deal fuzzier, the latter if you want to be "artistic."

SNOWFLAKE.—A very fine piece of work indeed, and far more picturesque than most of its class.

JOHN RICHMOND.—The boy looks rather silly playing at soldiers against a white table cloth. You should either have let him stand on the bottom of it, and so have him, entirely outlined, or have dispensed with it altogether. His attitude is satisfactory, and the photography excellent.

PLUCK.—There seems to be a plethora of toys about this picture. The photography is passable, and we dare say the likenesses are satisfactory, but do you not think they would have looked better if they had been playing with the things instead of watching you?

GINGHAM.—A very excellent photograph of a cat sitting up on its hind legs. There is something wrong, however, with your printing process. You do not appear to get sufficient strength and contrast.

DON CARLOS.—You should have made this sharper, and you should not have kept the cap off so long. You have a good deal to learn with regard to negative making yet, so we will not trouble you with art just now. 2. The second photograph taken on the upright plate is more satisfactory, but has the same faults as the first in a lesser degree.

A. B.—Why on earth do you trim the print square? It looks far better with about half an inch off the left side. The lad is nicely posed, and the photography is satisfactory, while the surrounding scenery ought to produce endless pictures, especially when you have such a model at hand to pose as a farmer's boy, crow-scarer, etc.

MICK PUSSY.—This is one of the best things of yours we have ever seen. All it requires is a good sky printing in.

NORTHWOOD.—This extremely pretty girl is well posed, but you were very foolish to place her so near the window. Whatever sort of a result could you expect to get when you had to balance such extremely high-lights and deep darks?

W. I. G. S.—This is not at all bad. Cut half an inch off the bottom, and exactly an inch off the top.

LADY JANE.—Oh! Lady Jane, this will not do a bit. It is really too stiff you know, or if diagrammatic rendering was aimed at, the flowers should have been arranged with a little more regularity. (2). This is worse and worse. Whatever made you take this girl from such a height, and in such a commonplace composition?

CHIPS.—A good snap-shot of a tennis player, but rather thin. We should suggest that you intensify it. The trimming is certainly commendable, as it brings the eye down to a focus.

A. O. T.—Your artist friend was right, and yet wrong. What was required was exactly two inches and a half off the bottom of the print, and barely an inch off the top. Just try what a different effect this gives.

PULPIT.—There is not so very much wrong with the focussing. The main fault lies in the fact that you have slightly over-exposed apparently, and that you have not included sufficient foreground. We notice considerable falling off in the matter of definition towards the edges of the plate. Is your lens a good one?

PRACTICAL.—You should not cut people's feet off. It is most cruel and heartless so to do. When you are taking a portrait you should also have it the other way up on the plate, and you should also see that people are not peeping out of adjacent windows.

M. E. C. W. could have made a picture easily but she did not. She had three excellent models, a good field to act as a background, an excellent camera, and a first-rate notion of technique, and yet she has managed to turn out a most unsatisfactory and unpleasing photograph. In the first place she let the light come from almost immediately behind the camera with the result that there is no aerial perspective everything appearing on one flat plane, the usual result of such a mode of procedure. Then she allowed the little boy with the rake to stand just in front of the labourer, and as they have both white shirts on they co-mingle to such an extent that you cannot distinguish which is man and which is boy. Then she waited for an inopportune moment when the horse had its head turned away from the camera, so that it looks like one of those ghastly animals without heads, which are popularly supposed to rampage on the moors in the west country, shortly after midnight. If M. E. C. W. had pulled the smallest youngster a little more to the right, had waited till the horse occupied a better position, and had the sun coming from the left, well, she might have produced a picture, because her grasp of the mechanical part of the business is quite



satisfactory. Compare this effort with that of Miss Fair in this month's competition, and notice what a vastly different effect is obtained with an almost similar subject, but with a proper effect of light and shade.

WHITE ROSE.—Badly out of focus. You must attend to this part of the business and submit again.

AULD REEKIE.—Very excellent for what it is, we can suggest no improvement.

MACDUFF.—The lighting was wrong when you took this, for you cannot tell which is church and which tree. We do not care for square pictures.

DARLUN.—You have over-exposed this, and therefore obtained a really nasty woolly effect in the water. This is a pity because the men are very naturally posed.

PITOU.—This is really charming, or rather it would have been if you had taken it properly. Your technique is out in this instance, although your model is capitally posed. As a matter of fact the focus is wrong, try again, but next time include also a little more foreground.

Submitted for Criticism by M. E. C. W.

MONTE CHRISTO.—There are too many straight lines about this photograph for it to be a picture. The horizon forms one line, the house roof and fringe of the wood another, and the grass another, while the river forms still a fourth. You could not expect to get anything very pleasing in such an arrangement.

HEREWARD.—The composition is moderate, but the boy is out of focus.

FREAK.—Not particularly interesting, but fairly good photography. You have not held the camera perfectly level, if we are to judge by the line of the hedge.

ELECTA C.—This print when we received it was in a raw state in the matter of trimming, in fact it had no claims whatever to be pictorial. By cutting away the boat, and a bit of the sky, a really pictorial scrap is obtained, which only requires a proper sky printing in to be pleasing in the extreme. The fault of most amateurs is that they insist on having their cameras too high especially when they live in marshy districts where there are a lot of weeds about. Another fault is that they are very fond of taking photographs of somewhat prosaic young men. We are sorry that Electa C has wasted



so much paper when about half the quantity would have given a more satisfactory result.

DAIRY MAID.—The girl is altogether too stiff, more especially about the feet, which are in a position vulgarly known as "a quarter to three." She also is gazing into vacancy in a rather aimless manner, and her right arm is particularly ungraceful. Just imagine how different she would have looked had she had this hand on the jamb of the door, and carried a milk-pail under her arm.

SVENGALI.—You could not make a picture of this church in its entirety simply because there are too many straight bare lines formed by the road, and the wall. Photographically speaking, however, your print is quite passable.

ROY.—You ought to have used a backed plate for this business, and a smaller stop, and given a longer exposure. The terrible halation towards the right-hand side would then not have occurred.

AMATEUR.—This is over-exposed and over-toned, and the cousins look rather ashamed of one another, and very conscious of the camera, especially the lady.

OCEOLA.—Splendid photography, the gentleman being most naturally posed, while the technique leaves nothing to be desired. For a picture of this class we do not think you could do better.

NAEMA.—"Under the Planetrees" is certainly picturesque, the lighting being specially commendable. We should recommend you to trim a good inch off the top, however, and about half an inch off the bottom, and to print in blue or green carbon. This process is very simple, and any of the firms who supply the tissue will give you full instructions. (2) The interior is not nearly so good, being very harsh. We should suggest that you cut down the exposure slightly, or else balance the light by means of reflectors.

A. E. BANNISTER.—This is all right as regards the technical part of the business, and we should think it gives a very fair idea of the cave. It was a happy notion to let the boy stand there in order to give the idea of proportion accurately. We prefer photographic subjects, or pure views to criticise however. You seem to have a fair amount of models on hand, and ought to turn out something better. (2) The portrait is either very much under, or very much over-exposed. From the print we cannot tell which.

CARBON.—This is badly over-exposed, and consequently the tombstone is very much halated.

BLAIR.—You have not carried the trimming quite far enough. You should have cut about half an inch more off the bottom. The print is very flat, possibly the negative is not plucky, which may be due to either over-exposure or bad light.

FIVE CLAWS.—There is not much composition in this picture, but the photography is fairly satisfactory. We think you would have made a better photograph if you had gone nearer the sheep, and not included so many surroundings.

HECTOR.—Over-exposed without a doubt, but very well selected. A little more striking foreground, however, would have been an advantage.

AUT CÆSAR AUT NULLUS.—Very good architectural photography.

PUCK.—You have included too much in this photograph. We feel certain that if you had paid more attention to the cottage or some of the surroundings, a more pleasing result would have accrued.

EDINA.—Very commonplace indeed, and bad at that. You can make fair photographs, but you must study art a bit more, and make the best even of a bad job. No. 2. The focus is out, but the figures are prettily grouped, and it is regrettable that such a technical defect has occurred.

RETSEF.—The woman is in a good position, and the print is well trimmed, but the lighting is very flat indeed. Possibly it was a nasty day, therefore we do not like to accuse you of having over-exposed.

EXCELSIOR.—The effect of smoke is very good, but the photograph has no other claims to attention save in this respect.

ROBERT.—You had all the elements here for the production of a really artistic sunset picture, but you missed your tip. We are perfectly certain that if you had stood a little further away from the sheep, and paid rather more attention to the composition, you would have had an effective photograph, of which anybody might have been proud.

MARIVELES.—This certainly requires an inch and a half off the foreground, then print it in carbon or some similar process.

CONSTANCE.—This might have been good, but you have apparently both over-exposed and fogged it. The composition is fairly satisfactory, but you left a great deal too much unoccupied space in the left-hand corner.

MAROG.—A singular effect of lighting is here obtained, and we think you could have done well in this spot. You did not, however, want such a prosaic-looking gentleman for a model, and your field of view should not have been so extensive.

SMITH JUNIOR.—It is rather singular, but a nicely twisted road even if somewhat formal and commonplace looks well in a photograph. All this print requires is a good sky printing in.

MUGGINS.—The photography in this instance is above suspicion, and the view itself would have been fairly satisfactory had not the ridiculous youth walked across the top of the waterfall in such a silly manner. If he would insist on being in the picture, you should have let him sit on the bank at one side, and gaze into the stream.

T. L. S.—This is not amiss, but the door has too suburban an appearance to be very pictorial, and the lighting is somewhat flat, still your attempt is a great deal better than many.

TOMMY ATKINS.—Dreadfully over-exposed, and consequently halated towards the tree tops, while the river looks like nothing so much as a stream of milk. Views of this class rarely look well in photographs.

THE CZAR.—This is only a moderate snapshot. We do not consider it sharp enough to be very satisfactory.

LUCY DINTERVAL.—Prettily lighted, but the blank space between the two trees over the gate takes away from the otherwise good effect. We should suggest that to improve the *ensemble* you cut off just an inch and a half from the left-hand side, and about two inches or perhaps a little less from the right. You would then have a long narrow upright picture.

DELICATO.—Whatever made you trim this as you have done, and whatever made you carry the toning so far? And also why did you over-expose? This was a pretty spot, and you could really have made a nice picture if you had been careful.

CHIMP.—The teacher is out of focus, and the children are stiff. The idea is satisfactory, and we think it is worth your while having another try.

A. G. K.—Very commonplace indeed.

BORDERER.—You have focussed for the chair back instead of for the lady's head, which is a great pity, as the lighting appears to be very satisfactory, and the model left nothing to be desired. We should advise you to try again.

AMATEUR INSTANTOGRAPHER.—Well trimmed, but how did you manage to get the fog in the middle of the plate? The exposure was fairly correct, but we should fancy you did not let the developer flow all over the plate at once.

ELECTRICAL.—Very good indeed, and certainly a novelty.

JUNIOR.—The view was too formal to look really well, and although you could hardly have taken it any better from the photographic stand-point, it would stand no chance in a competition. You must go in for something more artistic.

SIGNAL.—The railway station is very well taken, and should please the station-master. It does not please us, however. Somehow we like the look of it a great deal better when nearly an inch and a half is trimmed off the bottom, and about half an inch off the top.

RENUT.—A nice little snap-shot, but the two boats in the foreground repeat one another, and this destroys the artistic effect.

MORES.—Quite a pictorial little bit. We think it might be worth enlarging.

S. I.—What a pity you could not have made a genre study here, and let these people be having a little private conversation in preference to staring rigidly at the camera.

E. L. W.—The girl is well posed, but you have completely spoilt the effect by letting the white fiddle bow lie across her hand. This divides the picture into two distinct halves.

LAND.—As home portraiture this is satisfactory, and we can suggest no improvement. Your attempt at our style of trimming, however, is a failure.

W. G. JAMIESON.—We are glad to see you print in clouds, and we are sorry to see you do it so badly. You should vignette off before you reach the horizon, or a hard black line will surely result. The cloud negative is a very good one indeed.

CASUAL.—A very humorous illustration of the pleasures of a cycling tour, showing cyclists repairing their own machines with rude make-shift implements. This should be a very taking lantern slide.

C. E. S. I.—This is spoilt by the position of the girl who is holding the pot. She ought to have turned her head more towards the person with whom she is supposed to be gossiping. The composition is most satisfactory indeed.

Our Editor's Corner.

Correspondents are asked to write on one side of the paper only, and to put communications on different subjects on separate pieces of paper. If a reply is needed in the forthcoming issue letters must be received on or before the 25th of each month. The Editor will answer to the best of his ability any enquiries on matters photographic by post, if a stamped addressed envelope be enclosed; but every question asked must be accompanied by the Editorial coupon cut from the advertising columns of the current issue.—One coupon, one question. Address :—The Editor of *The Junior Photographer*, The Country Press, Bradford.

How is your apparatus getting along? There is a great tendency among amateurs to put away their photographic appliances, at the

beginning of the winter months and to straight-way forget that such are in existence until the sun jogs their memories. It often happens that a bright day in early spring tempts the photographer abroad before the actual time for systematic working is at hand. The camera is then snatched up from its resting-place, and carried right away into the field without a preliminary examination, and the result of the outing is in consequence fogged plates, and possibly profanity. Of course, the camera in the first place should never be put away at all, but should be utilized all winter round, but if a rest is absolutely necessary, care should be taken to overhaul all apparatus at all events once a fortnight. It is astonishing what dilapidations occur when an article is in disuse. The bellows, for instance, will part from the front; the keeping in too dry a place will cause the wood to contract and leave ugly cracks; and indiarubber shutter releases have a most disagreeable habit of cracking and refusing to act. All this however can be avoided if the defects are seized in time. The tubes for instance should be kept in a warm spot, and the camera in a moderately cool, dry one. If the bellows should part company with the wood-work, well, a little glue will remedy this evil, but the best remedy is the one above given, that is never to drop your photography all the year round.

* *

We hope we shall have a good many entries for, at all events, two of the competitions which are down on our new list, and these two are those dealing with boys' and girls' games, and slum life. The former ought to be particularly easy, because models are so readily obtainable. It is not absolutely necessary that all the players should be introduced. Two or three will be quite sufficient, supposing the attitude is characteristic of some portion of the pastime. We are afraid that junior photographers try to handle too many figures when they wish to illustrate a special subject. Now there is only about one photographer in England who can make a satisfactory picture with more than three models, and consequently for tyros to attempt the task is positively foolish. Single figures carefully posed and with the correct expressions can be cut out if the background is unsuitable, and the trouble before the actual taking is brought down to a minimum. We hope therefore that the boys' and girls' games will show an advance in the matter of posing and general character.

* *

With regard to the slum life competition, it will be noticed that instead of the customary ten shillings a guinea is offered. We specially

want this contest to be a successful one. We wish to get all the pictures we can of some of the very worst insanitary dwellings in this country, and some of the worst streets. It may be said that the photographer will run a risk in visiting these dark places, but we do not think so. A great many of the slum dwellers do not live there by choice, but rather because they are forced, and are only too willing to lend help when some method of bringing their woes more prominently before the public is in progress. Besides, it very often happens that the most miserable dwellings are those visited by clergymen and district visitors, who would be glad to give the photographer any aid for the sake of their charges. And so, after all, we do not think that the obstacles are so insurmountable as they have appeared at first sight. We shall reproduce as many of these pictures as possible, and give certificates to each one so treated, so the inducements to enter the contest are considerably larger than is usually the case.

* *

The usual account of our day in the field is absent again this month. Although we have been ready, with camera packed up lying in the hall, for the first suitable morning, it is surprising how very few days in January have afforded right conditions of light and the necessary absence of wind for out-door photography. When the snow came again after the moist weather at the beginning of the year our expectations were raised, but the snow was accompanied by a strong biting wind, which would have converted out-door work into a hardship, besides introducing the difficulty of securing pictures without movement. At other times thick fog was the preventative; then again absolutely clear and brilliant sunshine, a condition of things which at the first glance might be regarded as favourable, but from experience we have learned that the brilliant sun above and the dazzling snow below introduce so many difficulties that it is better to avoid such circumstances when possible. At last we grew tired of waiting and turned out on a misty snowy day to see what fortune might send us, but the calendar showed the fifth day in February, too late a date for the process engravings to be prepared for our issue of February 15th, so we are obliged to ask your indulgence until March.

* *

To slightly paraphrase the words of the immortal Launce, "When a man's friend shall play the cur with him, look you, it goes hard," Unas, upon whom we have looked as such a one, whom we have had with us from the first and whom we have trained, even as one would

say, "precisely thus would I train a Junior," takes us severely to task. He says that in the July number we made the following statement. "*The Junior Photographer* is to be enlarged about $1\frac{1}{2}$ inches in length; the paper is to be much thicker and better adapted for the printing of high-class illustrations which will be even more numerous than in the past." Unas, having read this statement has been on the look-out, and has made a careful comparison of the issues for September, October, November, December, and January of Volume II., and the September, October, November, December and January issues of Volume III., and he says that the number of pages of reading matter has dropped down thirteen, the illustrations ten, and the full page illustrations to nil. He admits that the paper is thicker and better, and the printing is more satisfactory, and that the pages are of a larger size. He sends his criticism in a friendly spirit, merely because he has the good of the *Junior* at heart, and he does not want it to lose the position which it holds at the top of the elementary journals. We will try and explain away one or two of Unas's grumbles. In the first place the magazine is actually in the matter of cost more expensive than it was when we supplied a greater number of pages, for the simple reason that the new paper admits of more careful machining, and is also a great deal more expensive. Then with regard to the illustrations, we have, we think, hit the happy medium, for the more illustrations included the less will be the reading matter, and we do not think that economy of this kind would meet with general approbation. At the same time we can fill up space with blocks at a considerably cheaper rate than we can buy matter, so that it will easily be seen that economic motives are not at the bottom of the business. With regard to the full-page illustrations we must admit that they have been conspicuous by their absence, but we thought it better to devote all our energies to the giving of something really useful and helpful in the way of instruction and advice, rather than in publishing somewhat second-class matter and giving away supplements. We want the *Junior* to be the very best in everything, from editing to printing, and we think that our readers will appreciate these tactics. We are certain that Unas will see that when we print on better paper in a more careful manner, and give blocks made by the first firms in England, and not by mere struggling embryo process workers who, for the sake of getting their names known, will almost supply at under cost price, something must be curtailed if ends are to meet. Again let us say that the *Junior* is actually at the present moment produced at a greater expense

than when it had thirty-two pages, twenty-nine half-tones and a supplement monthly.

* *

A.E.R. writes in a somewhat similar strain, not however with regard to the quality or the quantity, for he apparently sees that we are doing all we can at the price, and suggests as an alternative that the price be raised to sixpence, which, alas, cannot be done. He does not like the title for he says it reminds him of the "five shilling camera, stand and necessary chemicals complete," style of thing. We do not quite see why it should do this, and we feel certain that if we altered the name we should call down no end of contumely upon us from hosts of subscribers, who have got to love the old title. He says he should like to see regularly a column of notes on new goods. When anything really new or useful is brought out, we make a point of noticing it. He wants us to give hints or advice, and suggests that they might be contributed by our readers, and he wants the notes and queries column (which, by the bye, practically incorporates the "hints" idea) re-installing. Now, when the notes and queries were actually in existence, our subscribers left them severely alone, and it was also found that the space of time which elapsed between the asking of the query and the answering (two months) was too long, and that by answering questions ourselves we could manage things more expeditiously. With regard to the illustrations he had better read the letter to Unas, where his question is answered.

* *

All the way from Dinapore, India, "Cudgel" writes:—

In response to your request, I send you my photograph, and those of my wife and children, to greet you for the New Year. I have subscribed to *The Junior* ever since it was started, and intend if possible to subscribe to it always. I always look out for it and *The Practical*, to which I am also a subscriber. I have often wished to write to you to thank you for the help I have received from both magazines. I began photography some five years ago. I was lent a camera by my brother-in-law, who asked me to take some photographs which would be of interest as lantern slides. When I began, I had to go on, and when he returned to this country I invested in a $7\frac{1}{2} \times 5$ camera with a black band, R.R. lens and Iris diaphragm. I think it is a very nice size for views, as it gives a good long picture and could do stereoscopic work with an adapter. I am sending you a view for competition; I am afraid it is rather late for the one it is intended for, but as I lead a wandering life, from the nature of my employment, and as printing and its attendants are practically impossible in this climate from the middle of March until the end of October, I could not send the picture in time. I have to travel about a great deal, as my work chiefly lies in the supervision of Post Offices in an extensive division, about 100 x 100 miles, and during my wanderings I come across many picturesque scenes, and many of these I have been able to obtain. If you think my work good enough for competition, I will send in some more of my efforts.

Now fancy not being able to tone a photograph between March and October! What a poor business that of a professional concoctor of toning baths must be during the summer

season in India. "Cudgel's" print, of course, arrived much too late for the competition, but it is really excellent and would certainly have occupied a high position had it come to hand in time. He must send again, and we trust that while the weather permits he is engaged in reversing the English proverb and making hay while the sun doesn't shine.

* *

Another foreign reader, this time C. O'N. C., of Newfoundland, has been writing humorous poetry for a magazine called *Autumn Leaves*, and sends us a copy. We thank him for remembering us.

* *

The cry is "still no Critical Column Coupon." We are very sorry, but it cannot be helped. We trust our readers will forbear and let not their anger rise against us. Only a little while longer and the coupon will appear regularly as of yore.

* *

And finally, brethren, A.P.J. in sending in a print for competition says, "it is to be hoped that you have a great many better than this." For this relief many thanks. As a rule, competitors don't think it possible for any better print than their own to be submitted, from which we augur that A.P.J. is made of the right stuff, can see his failings and will eventually overcome them and be successful.

* *

Messrs. Johnson & Sons, the manufacturing chemists, write:—

A notice having appeared in one of the trade journals to the effect that our business has been transferred to May & Baker, Ltd. We shall esteem it a favour if you will enable us, by the insertion of this letter in your next issue, to inform our friends that such is not the case, and that we have no intention of making any change of the kind. The confusion may have arisen through our transferring our cyanide manufacture to the above firm, but nothing more has been, or will be, so transferred.

Answers to Correspondents.

DRACIR.—Try Edwards' metal stand. It will almost go in the pocket.

T. M. ROBERTS.—If properly fixed and efficiently washed, prints fixed without toning will not fade. Your plan is one which we have been using ourselves for some time past. See article on page 70 of November issue.

L. W. R. CUNDALL.—1. Separate baths are better than the combined bath, but the latter may work well in careful hands. 2. About right. 3. Competitions are constantly varied and your opportunity is sure to come.

W. B. LINDSAY.—The top part over, the lower portion under-exposed. Not a good place for portraits; light too strong and not sufficiently diffuse. You might improve the place by the judicious use of rugs or blankets.

E. B. B.—Your suggestion may be carried out. The only difficulty is, would there be a sufficient demand?

M. E. M. DONALDSON.—Our people would certainly be glad to undertake such printing, and would of course not object to the use of blocks. Thanks for good wishes.

ILFORD PLATES.—Prefer brevity. Developer would be suitable.

J. A. W.—Contributions in hand. Accept our congratulations on your successes.

A. HUNTER.—You managed very well, and as regards photography generally, seem to have made rapid progress.

H. B. BRADLEY.—Your portrait does you credit. We look forward to seeing you represented in the Salon.

A. A. WILLIAMSON, R. ROBERTSON, and OTHERS.—You are quite right in your surmise as to the mistake in the figures 55/57, they should be 45/57 as is indicated lower down in the paragraph—where they are divided by 10—45/57. The difference between 43/75, as you suggest, and the 45/57 in the article is due to the fact that the ounce measure used in the United States is the fluid measure, which though it contains 48 minims like our own measure, is a sixteenth of a pint (or fluid pound), whereas our ounce is a twentieth of a pint. This ought to have been made clear in the paragraph. The compiler of the tables says distinctly that "it must be remembered that this (the quantity of water) is the amount of water to take, and not *quantum sufficit* of water to make the volume; also that these tables are true only for water, and not for alcohol or other fluids." Lower down, at the bottom of the page he writes, "We may say, in giving the above figures, the resulting solution is correct as regards percentage composition, though it may measure slightly more than the water taken, owing to the increase in volume which always takes place in some degree when a solid passes into a solution in a given amount of liquid. This expansion is not appreciable for small amounts of solid, say up to 5 per cent., but at 25 per cent. or more, it may be noticeable."

E. PHILLIPS.—The toning-bath is a good and a well-known formula. There may be several causes: 1. You do not filter the bath after use and some organic matter finds its way into the bottle. 2. The bottle is of white or blue glass. 3. The bottle is kept in a strong light instead of in the dark. 4. The bottle may have been dirty for some time. Remedy, clean it with acid. You need not however throw away your print bath. Filter it and add about half of it to the next bath you make up. Put the filter paper in with your gold residues. The bath is able to tone one sheet only properly speaking.

SVENGALL.—Your Kalendar is really very good, and only requires a little more pains taking with it to make it charming. The idea of mosaicing is satisfactory and it was a happy thought to paint in flowers suitable to the months. We are waiting anxiously for your photograph. Are you going to try for the snowscape competition?

C. E. S. 1.—The prints were of almost equal value, we had no particular leaning in the direction of one more than another. We shall be only too glad to have your photograph, more especially after the trouble you intend taking in the matter.

MIRIAM.—We hardly think *The Junior* is the kind of paper in which to give instructions for the painting of photographs in oil and water colours. We are getting into trouble about being too "progressive," you know.

F. R. S.—Well, we must admit that the colour did not strike us as being anything really out of the common, in fact we should not have noticed it had you not called attention to it. It will hardly be suitable for snowscapes, though, which of course you are going to try.

F. W. W.—We do not favour intensification, especially by mercury. Uranium is safer and easier to work. The toning bath described on page 67 of our November issue makes a satisfactory intensifier, or you could buy the Cresco Fylma uranium toner ready made up. You must go in for a little better camera next season, or get an R.R. lens fitted to your present one.

E. I. RY.—Thank you so much for having troubled to make us a negative. The impracticability of the business lies in the fact that the cost of producing over twelve thousand duplicates would be almost prohibitive. Of course, as an alternative, we might make one or two to send round to those who might desire to see them. This would also entail considerable trouble. The idea is worth considering. We could not possibly have printed the Salon pictures in colotype at the price. The other article you desire will follow when the weather permits us to experiment with a printing frame.

T. M. ROBERTS.—We are very pleased that you find *The Junior* "vastly improved since No. 4," and we receive your congratulations with thanks. When, however, you say that we have only stuck to our motto so far as we are Popular and Progressive, but that we are "Practical" is doubtful, and "Elementary" certainly not, you are perhaps a little beyond the mark. We have done our best to be elementary, and our best to be practical, and we do not know how we can be more so. We also regret that you do not care for the Editorial Corner taking up so much space. As a matter of fact we think that the corner forms a most convenient staff for our readers to ventilate their small grievances.

We are indebted to the following who have been kind enough to send their portraits for the Editor's album:—F. R. S., Mr. and Mrs. J. A. Betham, R. Fisher, Austin J. Craven, H. B. Bradley, A. Hunter, Arthur Wright, Ernest Warrington.

The Junior Photographer

Edited by Matthew Surface.

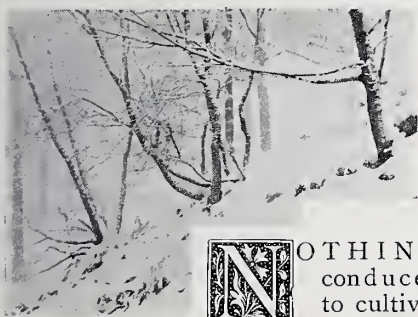
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OUR FIELD DAY.

By the Chief and his Sub.



NOTHING conduces to cultivation of the mind more than persistent application for a time to one class of scenery until its more subtle effects are mastered, and its appearance under many varying conditions has been observed. The eye sees what the mind perceives, and as Trench says "whether we are moving in the region of nature, which is the region of God's wonders, or in the region of art which is the region of man's wonders," we often fail to seize upon the beautiful because we are out of touch with it, do not understand it, or only perceive it as though through a glass darkly.

Now these precepts are laid down here because we have found them prove true in practice. They are not our own words, we only wish they were: greater minds have poured them out.

Observe then, that in December we published our first attempts at representing woodland scenery—then in late autumnal condition—in January we showed work illustrating the woods in early winter, and now again we take up the illustration of the same subject under a heavy mantle of snow. After so many visits to the same place, we are only just beginning to experience and enjoy a keen and deep appreciation of many objects which formerly were passed by lightly, with only half a glance, as being "no good for photography" as the common expression goes. We find ourselves capable of perceiving much more fully the beauty of trees when shorn of their leaves, the beauty of pure form as shown by the beech, with its smooth trunk forking at the base and frequent scars, or of the oak with its gnarled stem having here and there a thick bunch of small shoots, and with branches as irregular and crooked as those of the thorn.

In this realization or appreciation of the deeper or less superficial beauties of nature we want you to share, dear reader, that you may be able to enjoy, as we have done and are doing, at any time, irrespective of weather or season, excursions into the fields and woods, on to the moors and among the everlasting hills, and learn to portray by means of the lens and sensitive plate, the *beauties of nature*, as distinct from

mere objects, such as a house, a tree, a stream: the poetry lying hidden in the prose.

There are comparatively few days in the year, so far as our experience goes, when photography cannot be advantageously practised. A high wind introduces difficulties which only the very experienced can combat; a steady downpour of rain involves the careful protection of the camera, and the services of an assistant to hold an umbrella over it; while the brilliant day with the cloudless sky is liable to produce rather hard results, but with these exceptions the remaining kinds of day are usually eminently suitable for picture-making. At this point the advantages which the photographer enjoys

over the painter ought to be emphasized. Painters of nature seldom attempt to represent a scene during wet or foggy weather, or when snow and ice reign supreme.

The hardship of sitting for hours in some bleak spot exposed to the elements is beyond their powers, they must perforce secure a photograph, and paint the picture indoors, working it up chiefly from the imagination. That is why one sees comparatively few paintings of outdoor winter scenes of moist, foggy effects, or of storms, but any number of warm, sunny landscapes. But the photographer can accomplish in five minutes, provided he possesses an education in selection, what would take the painter many hours to achieve with great personal discomfort. Nor could effects and appearances which are constantly changing, and which vary almost as many times in ten minutes, be truly represented in painting direct

from nature, except perhaps by a man of great genius.

The fifth day of February showed absolutely none of those qualifications which are deemed essential by the "fair weather" photographer. There was a time not very long ago, it must be candidly confessed, when we ourselves would never have dreamed of setting out with the camera on such a day. At nine o'clock in the morning it was very misty, and a dampness had set in which clearly indicated a rapid thaw. The snow lay thickly on the ground, but was quickly becoming soft, and occasional avalanches from the sloping roofs of the houses also pointed to a rise in temperature. Now and then a few large flakes of snow dropped

slowly from the murkiness above, while the super-saturated atmosphere precipitated drops of liquid on to all conveniently projecting objects, such as hats,

noses, beards and other hirsute appendages.

Spite of these apparent deterrents we took up the waterproof case containing camera and slides, and the tripod—which articles are never put away, but lie always ready in the hall, like the coil of hose and other fire appliances in large buildings—and set out for the woods.

Having reached our goal, the edge of the little glen alluded to in previous months, we scaled the wall and stepped gingerly in the six inch deep snow, so as not to disfigure with footprints any part of the ground which might be wanted for inclusion in the field of view.

The first picture which became



revealed to us was the one reproduced on the opposite page. In the foreground was a shrub which still bore some of its brown dead leaves from last summer, and to which the snow clung thickly. The great tree trunks loomed through the mist, their branches interlacing in what seemed to be quite a tangle above. Ten yards away, objects became quite faint and a score yards off they were all but invisible in the mist. From the trees the drops of melting snow poured down, and we found it necessary to keep the focussing cloth well over the camera bellows, or they would soon have become saturated. It was not easy to focus, but after all exact focus was unnecessary, since the fog toned down all sharpness, and a crisp negative, even if we could have produced it, would have been quite contrary to nature, nor would it have



rendered the effect of a moisture-laden atmosphere. We aimed at representing nature, or in other words at making a naturalistic picture. Whether we have succeeded or not, is for you to decide. The original bromide print is better than the reproduction, but, of course, that cannot be helped.

Twenty paces further on, still keeping near the wall on the right and the glen on the left, a great beech reared itself proudly on a little hillock, its upper branches being lost in the veil which hung over all. The subject attracted us, there was a forked root projecting from the edge of the bank which made a good foreground to one side, whilst at the other a young maple with shrivelled leaves served as a foil to set off the stern bareness of the more distinct beech. In the distance the tall trunks

of other trees were like shadows, faintly visible. We first made an oblong picture and then it occurred to us that an upright view would have been better, so a second negative was taken. Unfortunately, by some means the ball of the tube had become slightly unscrewed, and in consequence the shutter closed before sufficient exposure had been given. We closed the slide, and setting the shutter once more, drew open the slide again and added three more seconds, but alas, in performing these operations the camera must have been slightly moved and a double image was the result. To show you the difference between the effect of a horizontal and vertical picture, Peter has made a pen and ink sketch, using the blurred



print as an actual basis, and after the lines were traced the photographic image was bleached out by mercury, and the remaining line drawing engraved by the usual zinc process. Here then you have the oblong photograph and the upright sketch. The latter makes the better composition—the increased loftiness of the tree gives a nobler aspect, and shows more of the lower branches gracefully bending towards the ground. The maple shrub is less prominent, and does not monopolize more than its share of the field of view. The difference between an oblong and an upright view of the same subject is often very marked indeed and sufficient to make or mar the picture.

The only remaining picture to which

we shall call attention is one taken some little distance from the others, in the fields. Here, as in the wood, the mist was hanging over all, and little could be seen distant more than thirty yards or so. The deep ruts of the farmers' carts make a bold foreground, and the trees above growing from behind the old tumble-down wall give a nice balance to the whole. It is a very simple composition and yet conveys a real impression of a damp, misty day in the fields, with the thaw just setting in.

We turned our steps homeward soon after eleven and had been out altogether about two hours and a half. The focussing cloth had to be dried before the fire, and the camera wiped over with a dry cloth. The photographers

A FEW WORDS ON "TONE."

HERE lies upon my desk a letter which has come all the way from Cape Colony, and in it the writer suggests that I give a short disquisition on tone and general *ensemble*. He says that a little while ago we recommended one of our prize prints because of its harmonious, red colour, and he wants to know why. He is also desirous of ascertaining what tones should be aimed at in different kinds of views, and also how, when the correct tint is obtained, the picture should be finished and framed.

Now it so happens that this season I have given much attention to this



changed their wet shoes for dry ones, and the afternoon was given up to development.

USE OF THE RULE.—A useful addition to one's kit if engaged in interior work is a finely graduated rule. Combined levels and rules can be got and are not expensive. They may be used for levelling the baseboard and also for seeing if the camera back is vertical. These rules are one foot in length and have a level in the middle of one long side, and also a level at one end edgewise, or at right angles to the other. Apart from being useful for measuring out any portion of a detail, if scale has to be shown in the proofs, one of the chief uses of the rule is to measure the distance from the edge of the baseboard to the camera front. Of course, in many cameras the front can scarcely ever be put up wrongly, but in others it is very easy to erect the front not parallel with the back of the camera, and then is the time for drunken architecture and straight lines that are not vertical.

identical subject, and therefore I am only too glad to offer a few suggestions in answer to my correspondent's queries.

To begin with, almost any amateur photographer after a few months' practice can procure a fairly passable technical negative. The stumbling block is usually exposure, but if this is overcome the rest is easy. Given the mastery of the initial trouble then how shall we proceed that the best result may be obtained at the finish?

It is singular that nearly ninety-nine out of every hundred photographers run aground when they come to the finishing part of the business. They seem to think that having obtained a good negative it will look well in no matter what way it is printed, which

is of course a fallacy. A large percentage have a happy, or rather unhappy knack of choosing exactly that process which is most unsuitable, and which is quite out of keeping with the subject in hand. As a matter of fact they do not think about the thing at all, and if they do they imagine that the excellent advice "stick to one brand of plate" is equally applicable to paper. Now I am quite in favour with this sticking to one brand of plate, but it is obviously wrong to apply the same thing to the printing process. The result depends as much upon the paper as the negative, if not more so, for the negative is but the means to an end, while the paper is the end. The negative is the bloom as it were, but it lies with the printing process as to whether or not this bloom shall come to the full fruit.

The photographer has in his power almost as many ways of carrying out his colour scheme as the artist, for there are hosts of papers on the market of varying surfaces and tones, all of which can be manipulated with comparative ease.

With regard to their comparative artistic values I should place them as follows:—First, undoubtedly carbon; second, platinotype; third, bromide; fourth, matt P.O.P., and fifth, ordinary P.O.P. Carbon must stand at the head mainly on account of the splendid range of colour which it offers, while platinotype and bromide being in appearance practically the same, run each other very closely, and it is difficult to say which really deserves to be placed in front. Matt surface P.O.P. fills up the stop-gap between the rough surface and the shiny commercial gelatino-chloride paper, and is fairly satisfactory, although its tones must necessarily run somewhat in one scale. P.O.P. squeegeed is all very well for ordinary work, where photographs for the pleasure of an unartistic and unthinking public are in question, but for artistic work it is practically dead. Of course there might possibly crop up a subject which would look moderately satisfactory printed on P.O.P. but this would be the exception proving the rule. A picture, to be a picture, must have a matt surface. Had it been possible to obtain something really artistic and

satisfying on a bright, unbroken, ice-like plane, some of our great artists would have shown us the way. Directly an R.A. produces a painting or drawing so treated, I will haul down my colours with regard to a matt surface, but not till then.

So much for surface. Now as to tone. Of course it is very difficult to lay down any hard and fast rule as to what colour prints should be, as this depends so very much upon the view itself. One or two suggestions, however, I can offer. For instance, you can rarely get an effective *ensemble* when you print a seascape red, that is unless there is a strong foreground of sand dunes, and the sea is subsidiary. A red tone may be used for pictures of autumn, where there is much bracken, or occasionally, cattle studies may be printed in the same warm tone; heads are also equally effective so treated. For seascapes and pictures of dashing waves in my opinion nothing looks so well as either blue or green carbon, or grey bromide or platinotype. To print a seascape in brown would be a mistake, for the simple reason that one would hardly ever see that tone in nature, and although there might be times when the brown colour could be used effectively, I do not think as a general rule it would be found perfectly suitable. Brown or sepia tints appear to the greatest advantage when employed either on river scenery or inland views in which trees, etc., predominate, for in that case there would be nothing which would strike the eye as being actually *mal-apropos*. Similar scenes are effective when rendered in grey, and therefore an anachronism is not committed. If evening effects are aimed at, recourse will have to be once more had to green or blue carbon, as green or blue in juxtaposition with black gives just that dull monochrome tint which is suitable. Of course if a yellow sunset effect is aimed at, sepia on toned paper would be fairly effective.

Now as to mounting. Undoubtedly the best way is not to mount at all, but to frame close up. The two great exhibitions of the year taught us a lesson in this respect. Of course at the Salon there were no white mounts, while at the Pall Mall there were only about

half a dozen. The fashionable frames, and the frames which certainly looked best, are made of perfectly plain deal, or a similar wood stained to some dark colour, say brown or green, and left with an almost dead surface. The outer frame is about four or five inches broad, and is bevelled in the contrary direction to that which is usually employed. Close up round the picture is a tiny gilt flat of perhaps about half an inch diameter. Some of the exhibitors use frames with perhaps a little more moulding on them, but the dark dead colour is over them all, and the effect thus given to the photograph is far more striking than when the white blank spaces of the old-fashioned mount are employed.

Anything ornate in the way of moulding or decoration, provided the decoration is not done in strict accordance with the scheme of the photograph should be eschewed, and there can be no doubt that the darker mould treatment brings out the points in a far more satisfactory manner than if a light oak beading were employed. White frames should very rarely be used. There are times occasionally when they would be advantageous—for bromide prints, for instance, they seem to harmonize pretty well, but as a general rule they are distracting, and not in accordance.

If it should happen, however, that a mount is an absolute necessity, the photographer should overcome the difficulty by using some quietly-tinted board. These can be got in all shades ranging from very dark blue to light brown, and there should be no trouble in finding a suitable one.

I have little more to add on this subject, having mapped out generalities. Individual pictures often call for special individual treatment and hard and fast rules cannot be drawn up. Still, the colours and *ensemble* I have described for a certain class of subjects may be pretty generally used with advantage. My main object, however, in penning this disquisition is simply to call attention to the fact that "tone" does not stop at the toning bath and that it must be carried as far as even the outer edge of the frame. An artist of the brush is particularly careful in this respect. The late Sir Frederick Leighton, with his specially prepared

classical mouldings carrying out the general theme, is a case in point. The photographer need not perhaps go to such an excess, still he should consider the unities a great deal more than he does at present if he wishes to produce really effective and satisfying work.

Peter Eland.

A MULTUM-IN-PARVO WINDOW-SHUTTER.

By Charles Mosley.

NOT having a room which I could permanently devote to the purposes of photography, I have to make shift, like many others, by turning a room used for other purposes into a dark-room *pro tem*.

To meet this end, I some time ago designed and made a shutter to block out the light of the window, and, curiously enough, this shutter, with the exception of a few details, is very like that described by "Scramasaxe" in last month's *Junior Photographer*. As these details, in my opinion, add much to the utility of the shutter, I venture to give descriptions here for the benefit of other "brethren of the lens and plate" who may be placed in like circumstances.

In the bottom half of this shutter I cut a hole $6\frac{1}{4} \times 4\frac{1}{2}$ ins., and affixed thereto a small frame 1 inch wide, having in its front edge grooves in which a negative just fits. (As I work with a half-plate camera I made this frame to fit half-plate negatives, but, of course, it could be made any size to suit the convenience of the user). Fig. 1 gives section of shutter and frame showing grooves to hold the negative. I next made another frame about $\frac{1}{2}$



Fig. 2.



Fig. 1.

in. wide having an *inside* measurement same size as the *outside* of the other frame on to which it fits like a lid; one side of this lid is covered with ruby medium, and the whole thing is done.

That this shutter is a veritable *multum-in-parvo*, will be admitted when I say that it may be used as an ordinary dark-room lamp (in daytime,

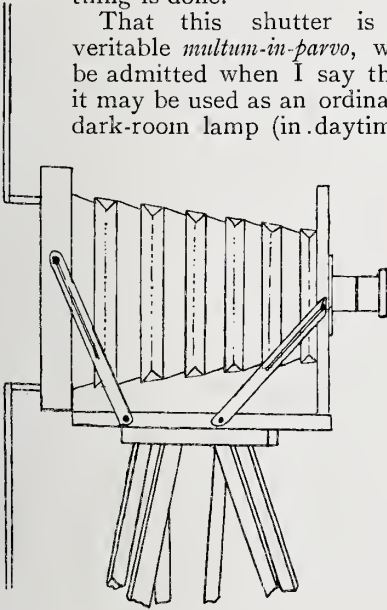


Fig. 3.

of course), for enlargement by daylight, and in making lantern slides by reduction.

By means of words and sketches I will endeavour to describe the means of using the shutter for each of the above purposes. Presuming the shutter to be placed in position in the window, for the purposes of a lamp, all that is necessary is to place the frame covered with red cloth upon the frame having the grooves, and if carefully made it will effectually exclude all light except that which comes through the ruby cloth. Fig. 2 shows section of shutter with ruby "lid" in position (a).

For purpose No. 2, *viz.*, enlargement by daylight, remove the "lid," and having placed the negative from which it is desired to make the enlargement in the grooves—*film side towards the interior of the room*—place the camera

(from which the reversing back has previously been removed) with its back up against this. In front place an easel having the paper upon it to receive the enlargement, and proceed in the usual manner. As a further safeguard against "foreign" light, the focussing cloth should be placed round the part where the camera back joins the shutter. Fig. 3, showing camera backed against shutter for enlargement by daylight, will, I think, make this clear.

And now as regards making lantern slides by reduction. Put the negative, as described above, with the film *inside*, and then set up the camera in front, with the lens *towards* the negative. Having previously loaded a dark slide with $3\frac{1}{2} \times 3\frac{1}{2}$ plates, in carriers, and the position which these plates occupy having been marked upon the ground-glass focussing screen, focus the negative sharply on the ground glass, insert the dark slide, expose, and proceed according to the instructions given by the maker of whatever plate you may be using. Fig. 4 illustrates this method; *a* is the negative.

It is not in a spirit of egotism that I have penned these remarks, but knowing from experience that simple hints from even amateurs, are often of some service, I give these in the hope that they may be useful to fellow amateurs, and having done this much,

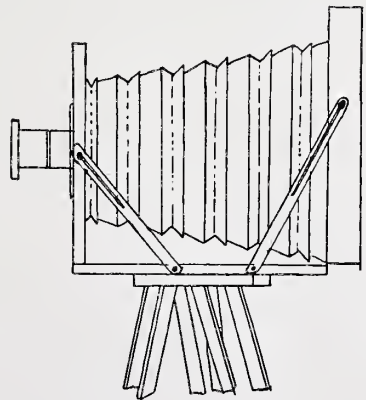


Fig. 4.

I heartily wish all readers of the much-prized *Junior* "Bon voyage."

CYCLING AND PHOTOGRAPHY.*

S. Morris.



YCLING and photography go proverbially hand and glove with each other, and the pleasures of the one are wonderfully and permanently increased by pictorial mementos obtained by the aid of the other. Cycling, taken judiciously, is a splendid, healthy exercise, and its beneficial effects in this direction are being found out more every day, not only by the laity but by the faculty as well.

Then, again there is the pleasure—the edifying pleasure—of exploring lanes and districts, full of strange and pleasing sights, which would otherwise be a *terra incognita* and thus learning perhaps imperceptibly, more or less of the geography, geology and natural history of one's own district in the first place, with a gradually extending area which may assume gigantic proportions.

Photography steps in as the crowning point to this, for the scenes, however indelibly impressed on the memory, are much better, and can be appreciated in a larger degree, when portrayed on sensitized paper or glass.

The pictures thus become the means of enjoying the self-same rides over and over again, and thus increase tenfold the joys of a cycle run.

In the “good old ordinary” days, photography in conjunction with cycling, was only carried on under great difficulties, and recollections come into the writer's mind of a tour in North Wales of a pile of camera sессments and clothes on the handle-bar of a 56 inch, which I was just able to see over, and occasionally rest my chin on to steady it. But by the aid of the modern pneumatic safety, these serious disabilities have disappeared, and the picture-making cyclist can penetrate in comfort any by-lanes, defying rough roads, and the erstwhile vibration “bogey.”

To carry the camera on every conceivable occasion,

however, is not desirable, for any extra weight on a machine deadens the life, as it were, out of the going; and on journeys in a used-up district, I leave the kit at home, but nevertheless keep an open eye for likely pictures, noting particulars as to the lighting and other details ready for an amalgamated run of cycle and camera.

The method employed of carrying baggage on a machine is the chief question that agitates the mind of your cycling-photographer. In the first place one must still exercise care in packing, otherwise plates will get scratched and rubbed, and focussing glasses broken.

I have tried carrying the “load” on a carrier in front, but found the weight materially affected the steering. To minimize this I placed it on top of the handle-bar; but in both cases the jolting was considerable, and the plates suffered in consequence.

Then I tried fixing it in the frame, but the width causes discomfort in riding unless the cyclist has a penchant for riding bow-legged.

To carry the impedimenta on my back was the next trial, but I soon had sufficient of this, and resorted to the method as illustrated, which I have found far and away the best, even pushing through Ireland with a hay-band in the back wheel tyre.

The legs and changing bag are fastened on the handle-bar, and the hanging bag—containing a half plate weighty camera with three double dark slides and a box of plates—is strapped over the centre of the legs and changing bag, close up to prevent swinging. By this method the vibration of the pendant bag is reduced to a minimum, and the steering of the machine is affected but imperceptibly.

Of course, when loaded up in this manner the machine drags up-hill, but your cycling photographer is not usually a scorcher, although there are exceptions, as I myself once ran, thus loaded, from London to Birmingham inside ten hours.

A great disadvantage I have found lies in carrying and fixing-up the legs every time, however, and this season



* Hon. Mention in Competition of May last.

I am having a telescopic bamboo stand, which is light and strong, with tail-board constantly affixed; it is then always ready for use without the delay of putting together each time.

My changing bag, measuring some 30 by 24 inches has an open end with strings for closing the mouth, and two velvet armlets, and is composed of three layers—an inside one of turkey red, a middle one of thick brown calico, and an outer one of black glazed lining. This article has been of the utmost service, and has been coveted by a friend of mine who fogged a big percentage of his plates when changing under the bed clothes at night while on tour last summer.

Hand cameras I have found awkward to carry about on a machine, besides the fact that they have a tendency to make music discordant of a rattling and disagreeable nature. At times their utility comes in, but for reliability and quality in obtaining pictures I much prefer the ordinary camera and stand.

DESCRIPTIVE ACCOUNT
OF A CYCLE RIDE
TO LUDLOW.

A phonographer, polygrapher and photographer(?), that is to say "one of short words," "one of many words," and "one of no words but deeds—dark deeds"—set out for a spin from that midland city, whose ocean is the reservoir, whose river is the Rea. Their destination was Ludlow, and between one and the other a severe and trying road extends. Against a westerly wind we jogged steadily on, the only complaint being an unequal distribution of labour, for our picture-making fiend tugged along with all his kit on a heavy machine, while his verbose friend simply careered along on a 64 inch geared racer, and our shorthand artist, troubled with business

cares, came to Kidderminster by train. A railway station is not a place for cyclists nor photographers, for the bustle and turmoil irritate and annoy, and we were glad to rescue our "courtly correspondent" from its anti-cycling meshes. Bewdley was soon reached, the Severn crossed, and we prepared ourselves for some ups and downs—chiefly the former. Up, up, up the road winds for more than a mile, and when you reach the top it still goes higher, with short, sharp descents, some of which require walking down, such alarming curves and



gradients have they. Arrived at Cleobury Mortimer, a remote market town in the Highlands, as the natives appropriately term it, the camera is poised at the wooden-warped steeple surmounting the village church—to balance the picture a picturesque Scotch fir is useful. Packing up again, both body and camera, we came in a few miles to Hopton Wafers, where another halt was called for a photographic bit. Then we tramped on foot

Lantern Slide Competition. Prize Photograph.
"Autumn." J. Ritchie, junr., Macduff.

onwards and upwards for several miles over the Clee Hills. The view from the summit is impossible to describe either by words or pictures, for all around the eye is lost in the far-reaching hazy distance, which a telephoto lens would inadequately portray.

Granite quarries disfigure the rocks close at hand, and it is wonderful how the traction engines manage to convey their heavy loads to the railway at Cleobury, down and up such terrible hills.

After drinking in large quantities of aerial and liquid ozone we cautiously gilded down the opposite slope of the Clees, and were quickly in Ludlow. The first object that intrudes itself is the grand church tower and peal of bells, which ring, ring, ring from morn till night, and from night till morn; but the great charm of Ludlow is its ruined old castle, which dates back to the time of William the Conqueror. Planted on the heights of a steep line of rocks which form the western extremity of the extensive knoll on which the town is built, its towers present from their summits in a grand sweep of country from east to west, one of the noblest and richest of panoramas. Through long ages has the castle been the scene of great political events, of domestic romance and tragedy; it has witnessed the rise and fall of lordly families; it has been alternately the headquarters of rebellion and the main support of royalty, and princely magnificence has held its reign within the walls, and on the floors which are now covered only with their green coating of grass and ivy. While musing thusly the camera was not idle, and the entrance, the courtyard, the keep, the chapel, and a panoramic view from the window in the Hall of Comus were reproduced on the sensitized glass. We emerged at length to the front of the castle, and passing down the fine avened paths (which we exposed on), crossed the new bridge, and ascended the breezy common of Whitcliff, from where a good view of the town, river, castle and bridge is obtained.

Resting a while at the pretty little village of Ludford, we crossed the old bridge, and ascending through the Broad Gate, we came in sight of the Feather's Hotel, one of the most

elaborate timber and plaster houses in the kingdom. Not having a wide-angle lens considerable difficulty was experienced in getting the subject properly on the plate.

Meanwhile the sun had been sinking in the west and sending merry Nimbus clouds to take his place, so we disconsolately consigned ourselves and machines to the tender mercies of the railway company, preferably to having a wet journey.

SENSITIZED PLAIN PAPER.



EVERAL inquires having been lately made for a simple process of sensitizing plain paper, we give the following method and formulæ which are taken from a paper read by Mr. Moss at one of the society meetings some time ago.

Formula for salting solution:—

Sodium chloride in crystals	
(not table salt)	150 grs.
Ammonium chloride	100 „
Potassium bichromate	4 „
Water to	20 ozs.

The bichromate gives vigour to the image and may be increased for very thin negatives and lessened for hard and dense ones. Whatman's drawing paper or Rives' paper is soaked in this solution for three to five minutes and hung up to dry. If not required at once the salted paper can be kept, and is said to improve by keeping, no doubt by the action of the bichromate on the sizing of the paper. The salted paper is sensitized by floating for about two minutes on the following bath:—

Silver nitrate	400 grs.
Citric Acid	150 „
Water	10 ozs.

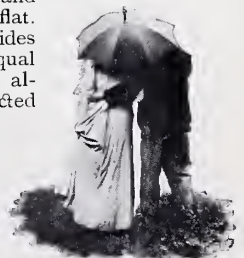
After sensitizing, the surface will be a light primrose, and care must be taken to avoid air bubbles. The paper when dry is very sensitive, and should be printed rather deeper than desired. Tone as for P.O.P. with a bath of about half the strength. Prints must be well washed after toning and then fixed in hypo solution 1-10 of water, for about ten minutes for thin papers, or up to twenty minutes for rough and heavy papers. After fixing the prints should be well washed for two hours in constant changes of water. The paper keeps well after sensitizing.

Our Prizes.

Lantern Slide Competition.—The prize is awarded to John Ritchie, junr., 69, Duff St., Macduff. Certificates go to Miss I. Griffiths, Hillfield, St. Mark's, Cheltenham; S. G. Clarke, Greenheys, Little Hulton; A. W. Cooper, 3, Stanley Terrace, Preston; Gilbert H. Lovegrove, Eboracum, Herne Hill, S.E.; T. Newsham, 119, Moor Lane, Preston; A. H. Robinson, Troutsdale, Scarborough, and R. Stockdale, Mount Preston, Leeds. Numerically this has proved a most satisfactory competition, and technically the improvement upon last year is most marked. We must confess, however, that from the artistic standpoint a good deal is left to be desired. All the slides touched a certain limit in this respect and there stopped. At so dead a level was the pictorial scale that when the judging took place it was with difficulty that certain slides were picked out as more worthy of notice than others, a *contretemps* always to be regretted in a competition. Mr. Ritchie's effort, however, while displaying no extraordinary talent, combined with a fair share of artistic merit considerable technical skill, and so he gains the first place. The *locale* is well chosen, and the posing of the figures and their position in relation to the whole pleasing, but their costumes are unfortunately rather prosaic and inartistic, and we suggest that if the foremost lad had been wearing leggings and had taken his coat off so as to give a "farmerish" appearance to his get-up, the result would have been better. Mr. Clarke had everything at hand for the composition of something charming, and only by the narrowest chance has he escaped turning out something really capital. We hardly know what has gone wrong in this instance, for the picture is so natural and the models so genuinely posed that any suggestion of improvement would be out of the question. We fancy, however, that too much of the surrounding "landscape" has been included, making the *motif* not important enough. If a good slice of the right-hand side is trimmed away (as we have taken the liberty of doing, the original being full lantern plate size) and the whole enlarged, Mr. Clarke ought to get a charming, homely little composition. Mr. Cooper's courting composition is humorous and fairly artistic, and as it displays more originality than many of the others we consider it worth a certificate. Miss Griffiths' "On the Avon" is chiefly noticeable for the charming sky which casts an equally charming reflection in the water. We feel certain that this lady, had she taken just a little more care in the choosing of her position, would have come in an easy first. The whole photograph speaks of a calm summer evening, and there is none of that distracting lighting which occurs in many of the photographs which have skies specially printed in. Mr. Lovegrove's view of "Woods in Early Autumn" is pleasing but somewhat trivial, while Mr. Newsham's "Corner of Rydal Water" lacks an effective sky to make it a really taking composition. In A. H. Robinson's slide we find a similar result produced by similar means, that is a white sky killing the rest of the tonality of the print. Mr.

Stockdale's contribution is a striking sky effect which is really very good in its present condition, but the clouds are a great deal too pronounced and striking for printing into any other photograph. Among other slides worthy of notice is the "Tweed in Flood" by Merlin, which shows a fine effect of tumbling water, and is praiseworthy for its instantaneous merits. X. Y. Z.'s river rushing over lumpy rocks is also commendable, but unfortunately he took this photograph the wrong way up on the plate and he omitted to print in a sky. The fine architectural study by Dozey G. we think we have seen before. May 24th contributes a snowscape which is very well taken, although not specially well selected. May 24th, however, must recollect that pink snow is a phenomena rarely witnessed nowadays. We are pleased to see that C. K. W. prints in clouds, but his view is rather too formal, and we are certain that he could have got a better effect by waiting until the lighting was less pronounced. Clactonion has chosen a charming view, but he has used a mask which is a pictorial abomination, at all events in this instance. This is regrettable, as the winding path in the distance is really charming. The interior by Lochinvar is well exposed, and technically satisfactory, but slightly cramped, and "By the River Side," by Spotted Dog is too flatly lighted to give a really fine slide, although the subject displays considerable artistic feeling. A good snap-shot of bathers having a morning dip comes to hand from Egerton, and a technically brilliant photograph of sheep inartistically arranged is submitted by Mascot. Wandering Willie in a carefully composed photograph of "Harden Bridge" has spoilt an otherwise good effect by evil toning, the blue colour being most irregular. He must pay more attention to technique. Among the figure studies Sir Ludar's exposition of one lad helping another to mount a large cart horse is extremely natural and very good indeed, but unfortunately the animal and the figures do not stand out as distinctly from the background as they ought to do. The fact that the lighting comes too much from the front in a great measure accounts for this, while the background itself is not too sharply focussed to be pictorial. A similarly brilliant lantern slide is that of "The Three Fishers" by Ian. In this instance, however, although the lads stand out distinctly enough, they have too much surroundings equally brilliant and sharp, and they who should be the *motif* are but subsidiary to the whole. A farmer leaning on a broken gate in a very pretty landscape, from the camera of Welcombe, is somewhat aimless and the immediate foreground is not as well broken up as it might be, while the "Pole-puller" of Gamba, although well posed and most natural is just a little flat. There are many other slides which are practically of equal excellence to those named, although perhaps the view selected takes a premier position on one or two counts. What

Lantern Slide Competition.
Certificate. "The Old Tale."
A. W. Cooper, Preston.



we should like to see another year, however, is a decided improvement in the artistic quality of the work all round. We want our readers to bear in mind that an absolutely sharp photograph of technical perfection is not always a most likely one to carry off the prize in a competition in which artistic claims (balanced by fair technique) receive the first attention.

General Competition.—(Closes March 25th.)—A prize of 10s. will be awarded for the best photograph sent in, any subject. The coupon was given in the February issue.

Snowscape Competition.—(Closes March 25th.)—A prize of 10s. 6d. is offered for the best snowscape taken during this or any other winter. The photograph must be of the landscape class, but suitable figures may be introduced if the competitor wishes, and skies may be printed in. Attempts at pictorial effect will, of course, be awarded premier position, but they must also display capable technique. The coupon was given in the January issue.



Boys' and Girls' Games Competition.—(Closes April 25th.)—A prize of 10s. is offered for the best photograph of boys and girls playing out-door games. We want a good series illustrating boys' and girls' games, and we think that this should be a particularly easy competition, as there will be no lack of models and opportunities. Each competitor can illustrate any number of games, and can send as few or as many prints as he likes, provided they have

each a coupon on them. Such games as leap-frog, tip-cat, hopscotch, and a dozen others of a similar class lend themselves to portrayal by photography. The coupon is given in this number.

General Competition.—(Closes April 25th.)—A prize of 10s. will be awarded for the best photograph sent in, any subject. The coupon is given in this number.

Slum Life Competition.—(Closes May 25.)—We offer a prize of a guinea for the best series of not less than three and not more than twelve photographs illustrating life in the slums of any city, town, or even village. Comparatively few have any idea "how the poor live," and think that such miserable conditions as those described by agitators do not exist. We want to prove by means of photographs that such places are in our land even in this advanced age. The coupon will be given in April number.

GENERAL RULES.

All pictures, etc., sent in must be accompanied by the proper coupon cut from the advertising pages of the current issue, or issue in which the particular coupon appears.

A competitor may send in as many photographs as desired, provided each is accompanied by a separate coupon.

The coupon should be affixed to the back of the print by one corner, and bear the name and address and other particulars.

All photographs, etc., should be sent flat and unmounted, addressed to The Editor, *The Junior Photographer*, The Country Press, Bradford. They must arrive not later than the 25th of each month to be in time for the succeeding competition.

The prints, or manuscripts sent in become the property of the Editor, to reproduce if desirable. In no case can unsuccessful ones be returned.

The photographs must be the competitor's own work, and may be any size, but they are preferred not larger than whole-plate.

The Editor is the judge, and his decision is final.

A special coupon is provided for foreign and colonial readers, available for any competition at any date.

Our Survey.

TREES IN SUMMER AND WINTER.—There is scope for work of a semi-scientific nature in photographing trees in summer when in full leaf and in winter when the branches are bare. It appears that the weight of the leaves depresses the branches very much, and photographs showing this would be interesting and valuable. They should be taken from exactly the same spot in both seasons.

A large number of minor photographic clubs have been brought into existence, says the *American Amateur Photographer*, by the introduction of cheap hand cameras, clubs made up usually of young people, too young or too shy to seek admission to ordinary photographic clubs, yet old enough and wise enough to know that benefit is likely to accrue from association with others of similar bent. Some of these clubs issue successful ever-circulating magazines of prints with comments thereon. These junior societies, concludes our contemporary, are doing much good, and should meet with every possible encouragement.

SNOW PICTURES.—The principles to be observed in taking snowscapes are briefly and well summed up in an article by the Rev. F. C. Lambert, M.A., which will be found in the *Amateur Photographer* for January 15th. "The most successful rendering of snow scenery," he writes "is gradation, *i.e.*, that delicate melting of one shade into the next lighter or darker. Freshly fallen snow close to us, when seen in a good light, is perhaps the whitest thing in nature, but the same snow when seen at a little distance, say half a mile away, is still very white, but not quite so white as that close to us. This is because we are looking at it through a layer of air a quarter of a mile thick." To secure this gradation in the negative and the print is the right aim. But you should read the article, we cannot give a longer extract here.

Our Laboratory.

The addition of a little glycerine to the reducing bath, especially in a case where reducing is being done with a brush is a great improvement. It gives more easy control over the amount of reduction that is to be done.

Much of the double-toning in the case of P.O.P. is undoubtedly caused by the use of ammonium sulphocyanide. This salt has another disadvantage, viz., its softening action on the gelatine. For these two reasons many workers prefer either the phosphate toning bath or else a bath made up with borax. The addition of a very slight dose of sulphite of soda is recommended in any case where double toning is found to ensue, but any excess of sulphite will stop the toning process altogether.

TO MAKE A LANTERN SCREEN.—For home use a very effective lantern screen can be made as follows. Cover a wooden frame of the desired size with thin linen free from fluff. Paste a sheet of white paper on the back to strengthen it. A mixture of fine precipitated chalk or Spanish white is mixed with a thin solution of glue, and sufficient powder blue added to give it a faint blue tinge. This is then spread out in a thin layer on the front of the screen with a brush. When dry the screen should have a beautiful matt surface.

CURE FOR GREEN FOG.—Green fog is usually the result of forcing the development by adding more and more alkali or accelerator. It may result from other causes such as storing in a badly ventilated dark-room, or careless manufacture. The cure is to slightly reduce the negative in the ferricyanide reducing bath, following it with the fixing bath, both diluted. Another method is to bleach the negative and redevelop. It is possible to print from a green-fogged negative but it takes a considerable length of time. If a batch of plates seems disposed to green fog it will be better to use the ferrous oxalate developer.

BRASS-BOUND APPARATUS.—Put not your trust in brass-binding, or at any rate, do not be tempted to sink *all* your initial capital in paying for the extra brass. If the constructional work is good, the brass-binding is not much gain, if any. In big slides that weigh a hundredweight, like the famous ones in Japan, brass or other binding might be desirable, but the wood ought to bear a sufficient strain. Just imagine a slender Chippendale or Sheraton piece of furniture having to be brass-bound to enable it to be capable of ordinary and legitimate use. Let the cabinet work of a camera be *sans reproche*, and the user may safely be *sans peur*.

LANTERN SLIDES WITH A PENCIL.—The method is to draw upon finely ground glass and then varnish it, both to prevent smudging and to render the glass more transparent. For ink drawing it is better to make a varnish syrup of sugar (white and brown in equal parts) dissolved in water. To this add pure spirit and coat the plates with the mixture. The glasses should be warmed and the varnish will dry very quickly. The ink (preferably Indian ink) must be mixed with a little sugar and it will take quite easily on the prepared glass. Colour can also be applied and the slide when finished may be varnished with negative varnish to protect it from damp.

TAKE A NEW NEGATIVE.—When a correspondent writes, "What can I do with a negative, slightly fogged with green fog, badly stained with pyro," the only advice that seems possible at first sight is to say, "throw the negative away." The best advice, however, would be to say, "go and take the same view again, using the same brand of plates, the same developer, but vary the exposure, giving on two separate plates, one half, and double, of that given in the first instance." The tyro would learn much in such a case, and it would probably be the quicker course in the end. The green fog *could* be removed with the ferricyanide reducer, and the stain of pyro with Edwards' clearing bath, but if possible take the view again, and so save your time.

COPYING PICTURES.—It is a curious thing that in any information ouchsafed on the subject of copying—interacting as the information often is—the one essential subject of exposure is generally slurred over. Sometimes the advice given is "give a full exposure," at others it is—"The exposure will have to be modified to suit the light, subject, etc." Such information is quite useless, either to a beginner or anyone else. Working out exposure after exposure for the sake of experience, I have found that an engraving copies very well (with $f/32$) in half an hour in a good diffused light indoors, in the summer months, with the engraving facing north or north-west. A coloured drawing or sketch with a yellow screen in use will require forty to forty-five minutes, and some oil paintings one hour or more with a yellow screen.

ENLARGEMENT BY MEANS OF WATER.—Many amateur photographers would like to enlarge their work, but very few in proportion do so. The reason for this is to be found in the fact that many possess no enlarging apparatus, and others shrink from undertaking such apparently fine work. It is astonishing that those who wish only to make

small enlargements do not employ another method: I mean enlargement by means of water. Measure 3 drams of fluoric acid in a celluloid measure—glass would be attacked by the acid—pour it into a celluloid or papier-maché dish and add 12 oz. of water. By moving the dish about the fluids will be mixed, when the negative to be enlarged is laid in the dish. After about ten minutes the film leaves the glass and begins to expand. When it has reached the desired size, it is put into a dish with clean water and carefully brought into contact, under water, with a glass of suitable size. Care must be taken to avoid air bubbles. If, however, these should occur between the glass and the film, they can be removed by means of a soft, moistened brush. The negative is then set up to dry. It becomes thinner by this process, and if it is wished to intensify it, it is better to do it after first drying, as the film is then firmer on the plate than is the case directly after it has been brought into contact. — *W. L. Vogel in Photographische Mitteilungen.*

DEFECTS IN CAMERAS. — Beginners, especially those who have begun photography with a set too cheap to be of any real use to them, are apt to meet with many disappointing failures. One source of failure is the non-registration of the focussing screen and of the plate when in position in the dark slide. There are several ways in which the defect may be discovered. One method is by using a measure, either a common wooden foot rule or a machine divided steel rule. After removing the lens from the flange, measure very carefully from the visible front of the flange to the focussing screen. Do it several times and take special pains to see that the camera front is quite rigid and parallel to the focussing screen. This method requires great care and some experience in fine measuring. Another method is to take the dark slide, open both flaps, and instead of a dry plate insert a piece of ground glass of the same size as a dry plate, arranging it so that it can be kept exactly in the position that a dry plate should occupy, *i.e.*, close up to the rebate. After focussing on the regular focussing screen some black and white drawing, or failing that a page of a book or newspaper, remove the screen and insert the dark slide with its ground glass in its place. If the focussing screen and the dark slide are in exact register, the black and white should appear just as sharply upon the dark slide glass as it did upon the focussing screen. If there is any doubt as to the registration, focus very carefully in a good light, then expose a plate on the object focussed, and the resulting negative should tell the tale.

Our Critical Column.

IMPORTANT.—No more photographs can be received for criticism in this Column until further notice, as there are already as many in hand as can be dealt with next month.

SPECIAL NOTICE.—Those who desire a special criticism without the inconvenience of waiting for its appearance in these columns, may send the print together with sixpence or a shilling in stamps, when the Editor will furnish accordingly a careful criticism by post within a few days, pointing out, as fully as possible, the faults of the picture, and the steps which should be taken in future. For this no coupon is required, but name of sender should be written on back of each photograph. We also reserve the right to reproduce any of the photographs sent in for this purpose should they sufficiently "point a moral."

IS-IT-A-FAILURE.—A very humorous photograph of a young lady obtaining a portrait of a friend under difficulties. It is a great pity, however, that the picture is so small.

ROY.—A very pretty and very natural picture of two little girls and two big dogs see-sawing. The good effect, however, is almost entirely lost by the fact that you have over-exposed considerably. (2) Undoubtedly the best moonlight photograph we have ever seen.

MICK PUSSY.—Your view of "Trees, rocks and trout pond" is unsatisfactory simply because it is not focussed correctly, and the composition is weak. From the latter standpoint by far the best result is obtained by dividing the picture in two down the middle. (2) The village street is well taken, photographically speaking, but you have not made the most of some very pictorial buildings.

MASTER-OF-NONE.—Your "Serenade" is fairly well thought out, but you should not vignette, especially in a case of this sort.

GUFFINS.—The horse and trap, and the females spoil this photograph. It is a great pity, for with such artistic materials at hand for the productions of foregrounds you should have turned out something really pleasing.

TWEEDLEDEE.—Over-exposed. The men are satisfactorily grouped.

NORTHWOOD.—This looks very nice indeed. We can suggest no improvement for it, although perhaps just a little more detail in the heavy shadows is desirable.

SEVEREG.—The men fishing produce a pictorial result, and the low tone is eminently pleasing.

ROBERT.—You only just missed making a picture here. The netting women do not compose as well as they ought to, but with a little more attention you could have got a satisfactory result.

PUCK.—Technically above suspicion.

YUM YUM.—Very good technically. You must try something artistic now. There is too much boat and too little surroundings in the present instance.

H. RIGLEY.—The bicycling girl gathering flowers by the wayside is nicely posed. Why failure has resulted is simply because the lighting is flat.

LAHOOD.—There was a charming old farmyard here, and it is regrettable you did not make something more pleasing. You over-develop we should say, and very slightly under-expose.

MANNINGHAM.—Not at all a bad attempt at open-air portraiture. The lady and gentleman appear natural, and the background is nicely subdued.

BAD FOR THE CHEST.—You should have had a foreground if you wanted to show your mist effect up to the best advantage. The plain field is not a success.

S. SIMONS.—The view was too artificial to give a satisfactory photograph.

JACK.—A good view of a house.

J. C.—A very pretty bit indeed, but the lighting is unsatisfactory. You should see that the source of illumination is at one side, not almost directly behind your back.

DON SEBASTIAN.—Over-developed, therefore black and white.

AYRSHIRE LADDIE.—What a pity you did not make this a figure subject rather than a landscape with figures. The woman is beautifully posed.

VIRGIL I.—Very good indeed; most natural and capably trimmed.

RODNEY STONE.—Your camera fogs your plate, look to the top of it for the mischief. (2) Rather better than your last print; more pictorial and technically an improvement.

SRUD.—A really most humorous photograph; the expressions are truly killing.

E. M. F.—Your photograph of an Adamless Eden is far from bad. It is improved, however, when you trim off a quarter of an inch from the bottom and nearly an inch from the top.

OCEOLA.—The place was pretty, but your rendering of it is not quite satisfactory. We should say it would have been a little better if you had stood further off, and you would have effected a vast improvement if you had kept the camera steady during exposure.

AMATEUR.—This is out of focus.

HYDROQUINONE.—And so is yours, Hydroquinone.

ROBIN.—Trim one inch off the bottom and a little over half-an-inch off the top.

NEWLANDS.—A very fine interior portrait indeed.

WILLFAR.—Not satisfactory, although it ought to have been because the place was pictorial. The reflection of the water is the best part about it.

FLYING DUTCHMAN.—The men are nicely posed, but we do not care for the horribly grainy effect you have managed to obtain.

DORMY ONE.—The children on their way to school are of course extremely natural, but it is a pity there was not another little girl going on towards the left to give balance. The best result is obtained when you trim nearly an inch off the sky.

BARNEY.—Over-exposed, Barney.

LADY JANE.—The boat is a great deal too low down. Not nearly as good as some of your work.

NOSEY.—Rather commonplace.

W. J. BLYTH.—The portrait is very much halated towards the bottom of the print. We should say you over-develop or else manage to fog your plates.

WANDERING WILLIE.—Here is another attempt by Wandering Willie. We said in January we thought that he could take a photograph, and that he aimed at something more than this, and was therefore to be encouraged. The print we reproduce this month, however, is a positive abomination. He entitles it "The Toast," and to this purpose he selects three young men of the ordinary everyday type, and he arranges them very stiffly just like a lot of lay figures. When one looks at the photograph, the questions arise in the mind first, why did these persons come out into the garden to propose toasts, and why did they bring with them a table with a fancy cover on it, and a book? And second, why, if they are proposing a toast, are they not doing it a little more enthusiastically, and more in unison? As a matter of fact, they really appear as if they were about to administer to themselves some particularly nasty and disastrous looking medicine, more especially the young gentleman



in the middle, who is apparently swinging his glass round in order to get the powder thoroughly mixed before swallowing. Wandering Willie, these young men, like your archæological youth, are not suitable persons to photograph in the act of making a "toast." They are too prosaic, too up-to-date, too commonplace, and the surroundings are also quite out of keeping. We cannot criticise this picture from the artistic standpoint, because we do not see how you could have made anything artistic here. We only feel sorry that you wasted your plate, and that you did not think out some other and more likely occupation for your models to be engaged in. Just one word about your technique. You under-expose and over-develop, which makes your photographs very black and white, and you also focus the background too sharply. Even if these young men had been

Submitted for Criticism by Wandering Willie.

suitable young men, and in suitable attitudes, the nasty high-lights and blotchy effects produced by the light shining through the leaves and by the multitude of high-lights, would have ruined your photograph.

LANTERN SLIDE.—We are glad to see that you try to make something from nothing, even if you do not succeed. Your photography is perfect, but you must be more careful to have some sort of composition about your prints.

SKIB.—This is very natural, but the background is too sharply in focus. The positions of the draught players, with perhaps the exception of the boy on the right, leave nothing to be desired.

BASKER.—This we presume is a "love letter" picture, an *affaire de cœur*. Young ladies are generally supposed to select picturesque spots and picturesque companions to read the missives sent them by their young men. Basker has chosen a very pretty spot, and two fairly satisfactory models for his illustration of this old, old story, but he has made the mistake in the first instance of taking the photograph the wrong way up on the plate, and secondly, although the girls' positions are fairly satisfactory, he has allowed the lady in front



to double in her skirt in such an extraordinary manner that she looks as if she had on a pair of pantomime peg-top trousers. This is most unfortunate. The new woman is rampant nowadays, and divided skirts when they leave off just below the knees are by no means an eye-sore, but when they are continued down to the ankles giving the appearance of a pair of baggy Turkish pantaloons, the effect is most ludicrous. Amateurs must be particularly careful when they are photographing anybody, to look out for those awkward creases which appear in dresses and spoil a great many otherwise satisfactory photographs. All that is needed to overcome this difficulty is to pay a little more attention to details when you are focussing.

T. L. S.—Technically pleasing, and not bad artistically. You have selected a somewhat uncommon position for your camera.

MARGARET.—Spoilt by the halation. The lady who is baking is very natural indeed.

WILLYCUM.—Nicely selected and fairly well taken. The lady breaks up the somewhat formal wall very well. We should suggest the trimming of half an inch off the left-hand side.

CHIMP.—This is really nicely lighted, and if you had not cut off the legs of the boy towards the left you would have had a most humorous rendering of the rehearsal. You ought to try this again with the same models, who apparently are able to pose in a most satisfactory manner. In such a place and with such boys at hand you ought to turn out some really good work.

SAMBO.—Fogged considerably, the subject itself being somewhat commonplace.

SERRABO FIDEN.—This is not as architecturally correct as it ought to be. You have not used your swing back very well.

HEATHER VIEW.—Your photograph of the house, considering the difficulties you met with, is a marvel. Of course the foreground is badly out of focus, and you might have avoided this by using a smaller stop.

OWN WORK.—Your manipulation is messy, and you over-expose. You must clean up your dishes and be more careful next time.

H. E. B.—Your photograph has gone completely yellow, which shows that your fixing and toning are at fault. It is well selected.

NIBBS.—The picnicing party look very contented and happy, and are well grouped.

PARADE.—This has the elements of a picture in it. One of the chief faults, however, lies in the fact that the lady's hand (the one that is plucking the flower) is somewhat indistinct.

NAN.—Technically fairly satisfactory, artistically about as nasty a thing as you could have photographed.

DOZEY G.—Printed on a rough paper this would undoubtedly be artistic. Try carbon or rough platinotype.

MERCHISTON.—A good group. It is unfortunate that you cracked the negative.

BARNETTITE.—A bad group for the simple reason that it is very much over-exposed, we should say; also that it is nastily toned, and that although the grouping is fairly good you have been a great deal too near the sitters.

FIFER.—Not at all bad. The ladies and gentlemen are very natural and look happy. The black and white effect, however, is rather distracting. We fancy you slightly under-expose.

GEY SCOTCH.—Over-toned; otherwise not bad.

READY-AYE-READY.—Not sufficiently pictorial without a figure. For a courting picture it would form an admirable setting.

CASUAL.—A most artistic photograph representing gentlemen climbing over Ben Nevis.

NOSTOWAH.—This is only moderate. It is not sharp enough, and we fancy that you have either over-exposed or not used a very good lens. The latter would account for the black effect in the right-hand corner.

FIDO.—The lady is fairly well posed, but you have not focussed her quite sharp enough and for a portrait you show a great deal too much surroundings.

REVENUE.—Your picture of the castle would be more presentable if you printed in a sky, and cut half an inch off the bottom, and a little less than half an inch off the top.

D.E.F.—Your photograph of a farmyard could not be made pictorial, the fact that it is so new and built in such a formal style making this a practical impossibility. The photography is excellent.

SITTING BULL.—Over-exposed, Sitting Bull.

MEGILP.—Under-printed, and we should say slightly over-developed in the first instance. It is nicely trimmed, however.

WOULD EXCEL.—If the boys had been a bit bigger, and had been engaged in some other occupation, you would have had a pleasing picture, for your photography is apparently satisfactory.

WETEPEC.—Your seascape lacks trimming. Cut one inch off the bottom, and half an inch off the sky. This eliminates the lady, but it vastly improves the composition. (2) Rather black and white, but the effect of sunlight and shade is fairly well rendered. The composition is weak.

SWINEFLEET.—This is very hard, although technically it is not really amiss. We should advise you not to develop so long. You would get softer and more pleasing results.

ANTISEPTIC.—Your view of "Stranded Boats" is somehow unsatisfactory. All the elements for a picture were at hand, but the picture has not resulted. We fancy the trouble lies in the fact that the boat is a little too much "broad-side on."

POLISHER.—The baby and baby's papa looking out of a window are a very fair example of making the best of things by doing away with a lot of distracting surroundings, and by not using ridiculous out-of-place accessories such as antimacassars and curtains; you have produced a really natural and far from unpleasing photograph. (2) The baby this time is not so well photographed, the result being black and white.

SHELLFISH.—Too much foreground. The view was pretty, and the people in the boat were charmingly posed. It is a great pity you did not take more pains, and use a larger camera.

DOUGHTY.—This is out of focus. The boys are natural, but the whole is a great deal too square.

HYP0.—The boots give your warrior away. Your trimming is commendable, but you over-expose.

GEORGE-UP-TO-DATE.—Well, we cannot say the focus is specially good, it seems to fall off all round. Perhaps since you submitted this, however, you have improved in this respect. The arrangement of the group is unpleasing. As a matter of fact the placing of the girl directly in front of the camera makes her so large that she completely dwarfs her elders.

PEARSON.—Trim an inch off the top of your castle.

DISSATISFIED.—This is a difficult subject to take, we should say. The light-coloured wall is apparently over-exposed, while the pews in front do not get sufficient light upon them to bring out the detail. You ought to have used a backed plate, and to have focussed better.

ADMIRER.—A beautifully crisp photograph of the Burns' Statue at Ayr. We do not think you could improve upon this.

MARGIE.—We should say your camera leaks. Perhaps it was one of the cheap kind. It is always bad policy to start with inefficient apparatus.

ORION.—The girls are nicely posed, but we should imagine that had you stood a little further away you would have had a better result, although there is not much amiss.

H.N.R.—Two more girls. This time the artist has unfortunately cut off their feet, otherwise the effect would have been satisfactory.

LEX.—Here is a very fair attempt at out-door portraiture in what would be considered by many one of the most impossibly pictorial places on the face of the earth, namely a London square. The model is nicely posed, although we cannot say that we care for the "sitting on the end of nothing" position. The background is charmingly subsidiary and works in very nicely, although a slightly darker patch behind the sitter's face would have been an improvement. What we dislike is the most uneven balance obtained by placing the lady right at one side of the picture. As will be



seen by trimming away more than half the seat a very much more artistic *ensemble* is obtained, and the somewhat square and unpicturesque details of the print are made more artistic. We consider Lex's photograph a very fine example for the display of the careful use of a trimming knife.

HENRICUS.—If the photograph were not so much halated, it would be commendable, simply because it is natural and unstrained in the matter of pose. We fancy that you have over-exposed, however, very slightly, which is a pity.

TABLOID.—A peculiar effect is produced in this snap-shot by the sun having apparently been behind the camera. It is very well taken indeed, especially when the instrument used is only valued at a guinea.

J. C. F. RATHMINES.—The yacht is more artistic than a great many of the other Pocket Kodak snap-shots you have sent us.

G. B.—You were a little too close. Your photography is very satisfactory.

Submitted for Criticism by Lex.

AUT CÆSAR, AUT NULLUS.—There should have been a really effective little paddling picture here. The water is very well rendered, but the children appear to be bunched up and massed together, and the whole, especially as you trim it, is too square.

TORLEIGH.—There was really nothing worth taking here. If, however, you did make up your mind to photograph the camp, you should at all events have focussed a little more sharply, and you should not have developed quite so far.

L. W. R. C.—You have not held the camera steady, which is of course a fatal defect.

IZAAB.—A fine example of interior work. Your view of the interior of the old hall could not possibly have been better.

HARDLY.—The pond was too formal to make a good photograph. It is a pity, for you had so fine a sky overhead. We do not think the printing process is suitable as there seems to be a sort of haze over the whole which is most undesirable. Possibly you over-tone.

TELOIV.—Very nicely posed indeed, and the idea of titling your picture "The Daughter of Eve" is commendable, especially as the girl is leaning against an apple tree with an apple in her hand. It is unfortunate, however, that the focus was not quite as sharp as could be desired.

Our Editor's Corner.

Correspondents are asked to write on one side of the paper only, and to put communications on different subjects on separate pieces of paper. If a reply is needed in the forthcoming issue letters must be received on or before the 25th of each month. The Editor will answer to the best of his ability any enquiries on matters photographic by post, if a stamped addressed envelope be enclosed; but every question asked must be accompanied by the Editorial coupon cut from the advertising columns of the current issue.—One coupon, one question. Address:—The Editor of *The Junior Photographer*, The Country Press, Bradford.

We are much indebted to the several correspondents who have recently given us the benefit of their opinion on the contents of *The Junior Photographer*. Many of the suggestions are good, and a few practical. These we shall not hesitate to adopt when the time comes. In the meantime, between now and August, which is the first number of a new volume, and the appropriate time for making any serious changes, we hope all readers will remember that we shall be happy to receive letters of criticism and suggestion, though we cannot promise to reply fully to them, or of necessity to adopt the schemes proposed. Still we shall aim, as far as lies in our power, at falling in with the wishes of the majority. On our own part we have already drawn up the elements of a new and attractive programme, some items of which will be presented in the present volume.

* *

Here is a suggestion for photographic clubs. Mr. Alex. Keighley, president of the Bradford and Keighley Societies, has organized a survey

of the Keighley district, the pictures being supplied by the various members. All the places of interest, old houses, historic churches, and the like have been laid under contribution, and the result is a capital lecture with which Mr. Keighley is at present going the round of the various local clubs. We think that this notion of a survey and the utilization of it as a means of pleasure and profit to others is well worth consideration. Of course, it cannot be pretended that the idea is entirely new, for it has often been suggested but rarely carried out. It ought to be very easy for the members of societies living in more rural districts than that in which Mr. Keighley resides to produce some really charming and valuable surveys, and it ought not also to be difficult for the same society to select from its members one sufficiently gifted to describe the scenes, and provide just that touch of humour and pathos which is required to make the thing go with *aplomb*. Another advantage lies in the fact that such an exhibition shows amateurs what other amateurs are doing, and enables them to judge the standard of their own work with greater ease.

* *

Just at present we are swamped with "graphs." They are at all the bazaars, at all scientific associations, at all the music halls, and alas! at a great many of the theatres they have ousted the poor old pantaloon and his degenerate son. We do not think, however, that the lantern shows, pure and simple, have really suffered from this boom of animated photography, for a good lecture well delivered takes as well as ever it did. We wonder if there are many of our readers who have attempted this kind of work? Given a good subject, and it is quite easy by means of a few lantern slides to string together a most interesting discourse, and all that is really necessary is a fair grasp of the subject in hand, a moderately good delivery, and a reasonable amount of cheek, the last being an absolute necessity if the business is to be carried through with *éclat*. A Sunday school audience where you are known is a very good gathering to practise on preparatory to proceeding to larger fields. It is quite simple for an amateur photographer to get up an almost entirely local entertainment of "views round about," or else a history of a tour in some foreign part which can be illustrated by a few of his own slides, the rest being hired. The more advanced juniors might prepare a paper for photographic society meetings. Such a one is always welcome, for there are very few amateur lecturers abroad, comparatively speaking, and one who is known to give fair satisfaction is always sure of no end of engagements. A photographic lecturer must naturally

know something of his subjects, but as everyone has some particular branch of the art into which his energies have been specially directed, the results of his experiments and reading ought to furnish him with material sufficient for an hour and a half's discourse. Naturally there is a little trouble connected with your career as a lecturer. You have difficulty possibly in travelling; trains do not run conveniently, etc., and you have to give up other engagements. Well, of course you must expect this sort of bother, but somehow the excitement and the pleasure of imparting information, as a rule helps to counterbalance any little troubles which may arise. By the by, how many *Junior Photographer* readers know that "Tit-Bits" loan out free to anybody who cares to have them, an excellent set of lantern slides illustrating popular journalism. The lecture naturally is a flagrant "puff" of the firm's productions, but it is very cleverly written, and the slides are mostly excellent expositions of the art of printing, and behind the scenes of journalism. The matter too has the humorous and useful judiciously mixed among it, and is far away ahead of many of the lectures put on the market by lantern slide firms.

* *

In the issue for January 22nd of our contemporary, the *Amateur Photographer*, Mr. Hector E. Murchison writes a very suggestive article upon the "Sun as a Book Illustrator." Mr. Murchison apparently does not approve of the employment of photography for the illustration of books in the style which has recently been attempted across the Atlantic. It is his notion that posed human models will never give satisfactory results, at all events, with the majority of operators, and his idea is that it is far better to illustrate the spots where the plots in certain novels are laid rather than in the portrayal of the dramatic incidents narrated by the author. He quotes as an instance how easy it would be to make up a set of photographs of the country spoken of in Baring Gould's "Broom Squire," and there are numberless other sources which would lend themselves equally effectively to this kind of work. We think that this is a really capital idea. It is generally well known what places the author speaks of and describes, even though thinly disguised under other names, and the photographer could easily make a survey of the country which would form a most interesting appendix to the story. We have almost made up our minds to offer a handsome prize to the contributor who sends us the best set of pictures illustrating a work by some popular author. We feel certain that such a contest, even to the losers, would be

conducive to satisfactory work, giving a definite object to aim at during the coming season, a consummation most devoutly to be wished for in these days of unthinking pot-shooting.

* *

Our little book on "Photography as a Hobby" just issued in the "Popular Photographic Series," will, we venture to hope, be received with pleasure, and read with profit by many supporters of this magazine. In writing it we were materially helped by having felt the needs of many amateur photographers, expressed or implied in their letters to us as Editor of *The Junior Photographer*, and on that account we have a strong desire that it should reach them, as well as the inquiring outsider who contemplates taking up the camera as a holiday



companion. The principal object we kept before us in penning its pages was to outline broadly the wide field open to the photographer, and the endless number of directions in which his individual tastes may lead him to travel, while at the same time he will learn much that will be useful to him in other ways. The hobby of photography—rightly pursued—is an education in itself, its ordinary manipulations lead to deftness, precision and judgment, in the field the artistic perceptions are strengthened, which leads to a deeper appreciation of nature, and also of works of art in any form.

"Portrait of a Cottage Girl." (From "Photography as a Hobby.")

We deeply regret that we have had to refuse several inviting looking packages of lantern slides simply because the postage was not sufficiently prepaid. It grieved us sorely to do this, but as will readily be seen if we were to accept and pay for understamped contributions, at the end of the year we should be considerably out of pocket. It is one of the rules, therefore, of this office that where such a lapse occurs the article shall be sent back to the sender in preference to our troubling to write for the extra stamps afterwards. On the 24th we were forced to decline four boxes, and we were all the more sorry to do this because we knew that competitors would not have time to return them in order to enter the lists. There are two morals to these remarks. The first is see that you put on sufficient stamps, and the second be sure that you are well in advance of the closing date, so that should any mischance occur, you will have an opportunity of readdressing it.

* *

Now that Spring is rapidly approaching, photographers who have been dormant during the last few months will be once more preparing for the summer campaign, and a good deal of apparatus will change hands. This is an appropriate time, therefore, to remind readers of our "Clearing House" advertising column, which we hope may be largely utilized.

* *

It is hoped that next month will see the clearing up of all arrears in the Critical Column, and that the embargo can be removed.

Answers to Correspondents.

STANLEY W. RODGERS.—It is certainly rather early to talk about the Salon. We are glad of your suggestion, still we do not see that any great advantage would be obtained by dividing the hand-camera class up into two sections, simply because there is no hard and fast rule that the pictures should be taken solely with a magazine or box camera. Any camera held in the hand during the exposure constitutes a hand-camera. Glad you found the bromide paper easy to work, it is a very excellent make. The following is a good hydroquinone developer.—No. 1 Solution—Hydroquinone, 160 grs.; sulphite soda, 2 ozs.; citric acid, 60 grs.; bromide potassium, 30 grs.; distilled water, 20 ozs. No. 2 Solution—Caustic soda, 160 grs.; distilled water, 20 ozs. Use equal parts of No. 1 and No. 2.

BARLICK BILL.—The difficulty is that when we arrange for some special competition requiring special effort we get very few entries, as apparently most amateurs prefer to enter a general competition, and send in anything they have got, which is certainly the last troublesome. We will keep your idea before us. We cannot have medals because only a short while ago we took a vote on the subject, and discovered that the majority of our subscribers preferred money. You are quite right when you say that a great many plates are thoughtlessly wasted by the indefinite photographer between Saturday noon and Monday morning.

J. F. B.—You have apparently mastered the technical part of the business very well, and we are very glad to see that you have printed clouds in, and that you have trimmed correctly.

E. L. W.—We do not see what other colour you could desire to tone bromide other than to those shades which range from red to brown. We are not aware of any process. We know of no other way save when the uranium formula is used.

ERIC, the Grumbler, like Mr. Wegg, has dropped into poetry, and carols as follows:—

Oh, call *The Junior* back to me,
The Junior I have known,
 Its fading form with pain I see;
 Where are ten pages gone?

Eric had better read last month's Editorial.

R. STOCKNALE.—You were correct in your surmise. The spots are those you mention, of course. We are glad it happened to interest you in such a manner. The country is particularly rich, photographically speaking.

SCIENTIST.—You alter the speed of the shutter by the various hands, and by pulling out the arm a certain number of clicks. We think in the hand-book given with the camera you will find full instructions. There is no reason why you should not work satisfactorily. You should look, however, and see that the opening is completely covered when the rotating shutter is across it. Thanks for your trouble with regard to the magnesium lamp, but we described it in *The Practical Photographer* some time ago, and so you see the idea is not quite a new one. All the same, we are greatly obliged to you. It might have been something of which we had not heard.

PATIENCE.—You received the award for the photograph of the group of youngsters at the front door. Its only fault lay in the fact that it was a little harsh, due apparently to under-exposure and over-development. We are not publishing any more of the Family Groups because we do not think they are particularly interesting to any save the relations of the persons portrayed.

T. C. HOOD.—We suppose the slides are very good. The collodio-chloride is generally accepted as giving finer results in the matter of detail, etc.

A SON OF UNCLE SAM (Cincinnati).—We fancy you did the mischief when you removed the films, that is that they are not rolled up tight enough, and the light percolates between the paper and the emulsion. We cannot understand how with a camera of the pocket Kodak construction such fogging marks can occur unless in this way. You certainly ought to try a bigger machine. You will find that the pleasure you get out of them will well repay any expense.

P.P.—The light, we are afraid, was not sufficiently good when you took these photographs, or rather you did not use reflectors to the left-hand side to counter-balance the strong direct rays from the window. You under-expose and you over-develop. There is no earthly reason apparently why you should not get a photograph in this room. We should advise you to try now when the light is a little better. There are several qualities of platinotype paper, you had better get a price list.

LADY S.—We do not care for the kind of developers you mention save for use on special occasions. We think you would get far better results with the ordinary solutions given in the plate maker's instructions. The best compressed developers we know of are those of T. H. Powell, 116, Denmark Hill, London, S.E., which are very convenient when touring. (2) No, there is no book on carbon printing in our Popular Photographic Series as yet. Messrs. Elliott & Son, of Barnet, however, will send you on application a most practical little pamphlet dealing with the process.

W. H. F. W.—We were quite aware that it was a carbon print and only used the term "toned" for want of a better.

J. W. PARRATT.—Thanks for contribution in rhyme, which, however, we are unable to use.

TYLDESLEY.—You forget to sign your name, but of course we know from whom the letter proceeds. Cannot understand you; there has been no general suppression of the Critical Column, on the contrary, it has occupied a greater amount of room on the average than ever during the last few months, and it will continue to do so. Read what we said last month about these matters. Always glad to hear from you, but really this time you seem to have got hold of wrong ideas.

HUGH TAYLOR.—We shall consider your suggestions carefully, but none of the titles you suggest would do. Some very much better one would have to be found to make the change advisable.

E. ARTHUR SMITH.—We agree with a good deal of what you say, but others seem to be quite opposite in their views, and we follow the wishes of the majority as far as possible.

HAYFIELD.—Your thoughtful letter is welcome. We shall aim at regaining your good opinion. But the wrinkles are still there, see "Our Laboratory."

A. MOFFAT.—Letters like yours can never be too long. But we can hardly reply to it as fully as we should wish here, and may write you by post some quiet day.

The following have kindly sent their photographs for the Editor's Album: Edwin Deane, A. E. Murray, T. Stratton, J. A. Wilson.

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Edited by Matthew Surface.

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THE STORY OF A FIGHT.

A Photographic Diversion.

Matthew Surface.



DID not know beforehand that there was going to be a fight. Neither did anyone else, least of all the authorities, or they might have put a stop to it. It is doubtful if the combatants themselves had made any arrangements for the struggle, or even contemplated hostilities towards each other, prior to the event immediately preceding the fight. For these numerous reasons I felt myself to be more than usually lucky when the first signs of strife showed themselves, and any influence my presence may have had upon the parties concerned was not unlike that of the European Concert on Crete—eminently calculated to intensify that which ought to have been suppressed.

I ought to allay any suspicion by declaring here and at once that I am not a war correspondent, nor did I ever aim at occupying that risky position, spite of the fame which many have won in its ranks. Until a month ago I found myself content with the humble condition of things as they surrounded me, but just now, if wishes grew to objective realities, I should be a Greek.

To revert to the main point at issue, however, my interest in the Storhurst struggle was of a purely photographic character. There I was, not thirty feet from the combatants, with my hand camera fully loaded, and the sun blazing brilliantly from an almost cloudless sky. Such a concomitance of circumstances, so rarely experienced, put me into such a flutter of excitement, that as the opposite sides faced each other I could scarcely hold my black box still, and only by a supreme effort of will succeeded in pulling myself together sufficiently to be able to press the button without lurching the camera violently from right to left.

The preliminary skirmish at arm's length was over. The Amazons approached and manœuvred at closer quarters. Alicia, with a courage inherited from her noble line of ancestors, grasped Elizabeth, decadent nominal representative of a furbelowed queen, by the shoulder, and after a brief but terrible encounter, of which I was not sufficiently dexterous to obtain a record, hurled her to the ground, where she lay for a moment or two struggling to rise again, but was prevented from doing so by the strong hands of her opponent.

Then Alicia, with instincts dating back to Neolithic or even earlier times, showed her mastery of and contempt for the enemy by calmly sitting upon the recumbent body of her opponent.

"Last scene of all, that ends this strange eventful history" is where Alicia has seized Elizabeth by the throat to give her the "*coup de grâce*."

No sooner had I snapped the shutter on this awful tragedy, than the two combatants, vanquisher and vanquished, jumped up with one accord, and charged deliberately at full speed towards my inoffensive self. I arose in consternation, and ran off, the allied forces in close pursuit. In flying thus I thought less of my own safety than of the necessity of securing



my camera with its precious burden of latent records, from the attack of the Amazons, and never halted until breathless I threw myself among reinforcements of my own sex. Afterwards a truce was declared, and Alicia, Elizabeth, myself and others took tea at the same table. But that has very little to do with the actual fight, of which, as I found afterwards in my "room with the red window,"

had fortunately secured five good negatives. This achievement, I considered, was well worth the trifling risk of life and limb which I had incurred. One does not like to exaggerate one's deeds of daring.

FIXING BATH.—If the hypo be in pieces of small size it is a saving of time and trouble to measure it instead of weighing it. The fingers are thus kept free of hypo till the bath is made up. The granulated hypo is most convenient for measuring purposes. A small cup, like a child's toy-cup, or mug, a dice box or some such thing may be used very well for a measure, and let it be kept for it and for nothing else.

THE CARBON PRINTING PROCESS.

Chas. W. Budden.



ANY photographers, when the subject of carbon printing is broached, have visions of expensive actinometers, of thermometers, of gas stoves and water baths; they imagine that the production of a carbon print means spending all day indoors, keeping an eagle eye the whole time upon the photograph, and for these reasons they steer clear of the process. No greater mistake could be made. Carbon printing is, at the same time, one of the simplest, cheapest and most rapid processes at present on the market. It is eminently suitable for beginners, in that there is no trouble

with toning; that dreaded foe, the "hypo bath,"

wherein so much goes wrong in silver printing, is unknown, and, moreover, there is no bother with prolonged washing of the paper.

It is not the intention of the



writer to enter into technical minutiae, or to give a long preface of the history and theory of the process, but to set before the readers of *The Junior Photographer*, in as simple a manner as possible, the method of producing a carbon print by the simple transfer process, which, like the supplements presented by the Christmas numbers of all our popular magazines, will be "suitable for framing."

In the first place, it is not necessary to have a perfect negative to ensure a satisfactory print. The most suitable negative is one possessing good contrasts, and if clouds are not present,

a black sky. If the sky is thin the print in that part will have a veiled appearance. It may be incidentally mentioned at this point that a good platinotype printing negative is rarely suitable for the carbon process.

In buying the carbon tissue the worker will have the choice of two reliable firms with whom he can deal. They are the Autotype Co., 74, New Oxford Street, London, W.C. and Elliot & Sons, Barnet, Herts. The price and working of the tissue is the same in both makes.

The requisite material for the single transfer process consists of the sensitized tissue and transfer paper. This latter serves as the final support for the picture and can be obtained with a variety of surfaces; it will be found, however, that the ordinary smooth surfaced paper is the most generally useful. The cost of the sensitized tissue ($\frac{1}{4}$ -plate) is 5d. per dozen pieces, the transfer paper of the same size costs 2d. per dozen pieces. It will be noticed when the material arrives that the transfer paper is considerably larger than the size of the plate, so that, if desired, the worker may have the picture surrounded by a margin of white paper which may in cases dispense with the necessity for a mount.

The great advantage of the carbon process is the variety of tone obtainable. Amongst the colours which may be purchased are standard brown, engraving black, sepia, red chalk, green, etc. This latter can only be obtained in the unsensitized condition and it is therefore not advisable for the beginner to start with; moreover only a few subjects would be suitable with a green tone. Unless any great quantity of prints have to be made it is not advisable to write up for more than one dozen pieces at a time, as the tissue at best does not keep more than fourteen days. The makers do not sell less than one dozen pieces of any one colour, so that if variety is needed a very good plan is to join with a kindred spirit and each to order a different kind, then an exchange may be effected.

The packet containing the tissue should not be opened in daylight as carbon paper possesses this curious property: when once the light com-

mences to act upon it, that action continues after the paper has been replaced in the dark; gas light or lamp light is, however, perfectly safe. The tissue should be stored in a dark place as free as possible from damp. To ensure this latter it is well to keep it wrapped up in oiled paper and it is also advisable to keep it under pressure.

The transfer paper which is merely coated with a thin film of gelatine is, of course, not sensitive to light and will keep for an indefinite period.

Before printing is proceeded with, the negative must be provided with what is technically known as a "safe edge." This consists of an opaque margin round the plate and is for the purpose of enabling the film to be transferred to the final support. There are various methods of putting a safe edge upon a negative; one is to paint a rim of opaque varnish round the negative, but, perhaps, the best plan is to use lantern slide binders and gum them round the edge on the *glass* side of the plate. This has the advantage of being a perfectly straight border, and so frequently reduces the necessity of trimming the print in subsequent operations.

Having the negative now ready for printing take a piece of the sensitized tissue and place the pigmented side next to the film side of the negative in an ordinary printing frame and expose to the light as usual. As the print is never of itself actually examined during printing there is no danger of movement of the picture, so that a well-made and expensive frame is not necessary; for the same reason, also, some means must be devised for ascertaining when the photograph is done. Those who are blessed with cash *ad libitum* can purchase an actinometer for this purpose, but others, not so well off, can manage equally well using simpler means. A piece of silver or platinotype paper will print about the same rate as the carbon, and if a small piece of either silver or platinotype paper be placed behind a negative of similar density to those being printed on the carbon tissue, and the two exposed side by side, the carbon print will be completed a little before the others. A little practice will soon enable the

operator to arrive at the correct exposure with a tolerable degree of certainty.

The printing may be conducted in the shade or in sunlight, the latter if not too strong will not do any material harm; it will certainly not bring about the direful result occasioned by printing platinotypes in the sun. It may also be mentioned here that old tissue prints more rapidly than new, and the contrasts in the latter are stronger.

As the action of light continues after the photographs are removed from it, it is necessary to develop them at once. It is advisable to remove only one from the frame to start with and develop it before removing the others in order to ascertain whether the exposure has been correct. If it is found that the pictures are under-printed, and it is too late in the day for further exposure, all that is necessary is to leave the paper in the frame till the following morning when they will have gained considerably in depth.

The print, when fully exposed, is now immersed together with the transfer paper in a basin containing cold water. Before doing this see which is the coated surface of the transfer paper. It is generally apparent by a slight gloss, and when the paper is wet the side coated feels rather slippery in comparison with the other side.

When the carbon tissue is placed in the water, it immediately begins to curl, and then having done this it slowly uncurls. While it is accomplishing these manoeuvres, examine both tissue and transfer paper for air bubbles, which if present must be removed, otherwise they will bring disaster. Needless to say, this operation must be completed without removing either paper from the water. The tissue having now uncurled, is brought into contact with the transfer paper, pigmented surface to coated surface, and then the whole removed from the basin and placed upon a plate of glass or other suitable support to be squeegeed. This detail in the process is a very important one and should be done thoroughly with a roller squeegee, for if the two pieces of paper are not absolutely in contact the print will not strip properly; it is also necessary that all air bubbles should be

removed by the action of the squeegee. The paper should not be violently treated, but should be firmly and evenly rolled. When this has been done the tissue is placed between pieces of clean blotting paper under pressure, (such as a column of books, or better still, a pile of old negatives). The picture is left in this condition for fifteen minutes.

After sufficient pressure has been brought to bear upon the photograph it is placed in a vessel containing "hand-hot" water. Before it has been long in the water the pigment will begin to ooze at the margins of the tissue. When this event occurs take hold of one corner of original sensitized support and *with it under water* gently peel it off, leaving the film upon the surface of the transfer paper. The old support may now be thrown aside. The next item on the programme is to develop the print, which, at the present stage, has a very uninviting aspect. Development is effected by gently lavng the print with hot water, which washes away the soluble gelatine and leaves the picture permanently upon the paper. If it is found that the photograph is over-printed hotter water should be used, and, conversely, colder water is the remedy for under-exposure. A supply of very hot water should be kept in a jug close at hand, and pouring this upon any over-exposed portion, such as a dark shadow, will considerably lighten that part. *Slight* addition of ammonia to the developing water will brighten up a print which has a tendency to veil. Too much ammonia will destroy the high-lights. If the picture comes up very slowly during development, action may be assisted by very gently rubbing the surface of the print with the ball of the thumb or with a pad of cotton wool. Blisters and froth-like markings on the surface of the print are the results of insufficient squeegeeing and subsequent pressing.

At this point in the proceedings, the surface of the photograph is soft and very liable to injury so that all following operations should be performed with care. If the finger nails or any other sharp object come in contact with the film they will considerably affect its permanency.

The picture should now be washed for ten minutes and then transferred to a bath containing a saturated solution of alum for another ten minutes. This solution may be prepared beforehand by dissolving crystals of alum in hot water and allowing it to cool before use. If a yellow stain still remains in the print the alum bath should be continued, for *unless all traces of yellow coloration have been removed the picture will not be permanent.*

After treatment with alum, the photograph is again washed for five minutes and then dried, either by hanging it up or laying it upon blotting paper. As its surface is gelatinous it must on no account be placed *between* sheets of blotting paper, and, moreover, the print should be carefully shielded from dust, etc., for the same reason.

The mounting and framing is the same as for other processes. The choice of mount will serve as a good opportunity for the photographer to show his artistic discernment, for the tone of the picture should harmonize with that of the mount.

If attention be paid to the details mentioned in this brief description of the process, there is no reason why a beginner should not produce a satisfactory carbon photograph.

HOW TO WIDEN THE SCOPE OF YOUR QUARTER-PLATE CAMERA.



SHALL probably gain a considerable number of readers for this article by stating at the outset that in order to effect the improvement I am about to suggest no skill is needed either in joinery or metal work. You will not be asked to cut a round hole or to make a square-headed screw, because I guess you can do neither the one thing nor the other.

My remarks are addressed to those of you who possess a camera of the Instantograph type with a single view lens of 5" or 5½" focus, and the usual exasperating extension of barely ten inches. Exasperating because it falls just short of enabling you to copy same size and, of course, puts enlargement

entirely out of the question without some modification either of the camera or the lens. Now to modify the camera a man must be a Crichton of handicraft, and must, moreover, be prepared to expend a good many shillings in tools and materials. It remains then, to modify the lens, and I hope to be able to show you how to do this satisfactorily with an expenditure which will leave you change out of sixpence!

First you must seek in the advertising pages of this or some other journal for the address of a dealer who sells spectacle lenses in the rough. This simply means that they are circular instead of being oval, and that the edges are not ground smooth. The surfaces are properly finished. You will be able to get a pair for 3½d. Your only other purchase must be a sheet of thin brown cardboard, called "stiffening" by bookbinders. From this cut out a rectangular strip 15" long by ½" wide. Take off the cap from your lens and wind your strip three or four times round the brass rim on which the cap fitted. When you have made the strip assume a fairly stable curvature, paste it well on both sides with the stiffest starch you can mix. Wind it round the cap rim again and coax it by pinching and smoothing until you succeed in obtaining a little tube which will slip, not too easily, on and off the cap rim. Now put your tube into a warm place to dry, and when that is accomplished try if your spectacle lens will fit it. It will almost certainly be too large, so you will have to wind more stiffening round the tube until its *external* diameter is very slightly larger than the diameter of your lens. Dry again; slightly grease the outer surface and make another tube to fit on to the outside of the first-made one as tightly as may be. This second tube must be ¾" in length. Dry it and slide it on to tube No. 1 until only ⅜" projects in front. Now slip your spectacle lens into tube No. 2, fix it by means of an inside, double, circular ring of starched stiffening and your work is done. You have constructed a doubilet, approximately rectilinear and of about 2½" focus. I have now to show you what you can do with it.

To begin with you can copy same size with an extension of 5", and with the same distance between the lens and the subject. Next, you can enlarge up to rather more than two diameters, which means much more to the eye than it does to the mind. Thus a tiny picture only $2" \times 1\frac{1}{2}"$ may be brought up to full quarter-plate size, and the head and shoulders of a full-length carte portrait can be copied so as to make an image large enough to properly fill a quarter plate if not a cabinet mount. This last-mentioned power of your new lens makes it possible to do what you have probably never been able to accomplish to your satisfaction with your small camera, *viz.*, to take a "large head," because in order to do that you have to get so near to your subject that the resulting distortion is enough to shock the youngest beginner, and to horrify his sitters. Now you can produce large heads galore. All that is to be done is to take a small one against a plain background and then to enlarge up to the size you want within the quarter-plate limit. To produce an

of 9 inches extension and $3\frac{1}{2}$ inches from the diaphragm to the picture. If your doublet is really $2\frac{1}{2}$ inches focus, this adjustment will give you an enlargement of rather more than $2\frac{1}{2}$ diameters. A head $\frac{3}{8}$ inch long would, thus magnified, be nearly an inch in



enlarged image it is, of course, necessary to adjust the camera so that the front of the lens shall be close to the picture to be copied, and also to extend the bellows. The actual distances are easily found by experiment, but as a rough guide, begin by trying the effect

length in your new negative; a size quite large enough to vignette for a c.-de-v. print.

You will perhaps find your short focus doublet even more useful for the purpose of obtaining full quarter-plate negatives from small portions of prints from hand-camera exposures, which went more or less wide of the mark owing to the imperfection of finders. If you have no negatives with a small margin of picture to a vast desert of foreground you are lucky. If you have many, your new lens will enable you to retrieve what you may have deemed utter failure.

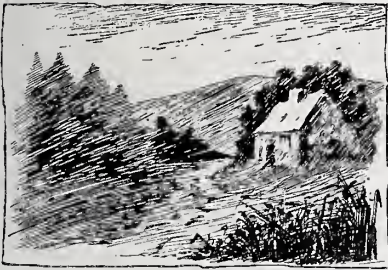
A suggestion or two as to *modus operandi* may be useful. Copy in the open air, but never in direct sunlight. Put the print you wish to reproduce behind clean glass in a printing frame two or three sizes larger than the print itself. Use a medium stop, say *f*/16, give a full exposure, use slow plates, and above all things see that your camera is perfectly steady. The least vibration will inevitably spoil your negative.

Fred. Crook.

SKETCHING AS AN AID TO PHOTOGRAPHY.

QUIN reading the title of this article one is inclined to suspect a typographical error, and that photography as an aid to sketching should have appeared as a head line. This is not the case, however. Photography as a help to the draughtsman is now an old theme, and the utility of the "hand-maiden of art" is so well established and so rapidly spreading among draughtsmen, that to write on the subject were to trespass on the ground so well covered by Hector Maclean and others. What I want to point out is the value of some slight knowledge of sketching to the photographer pure and simple.

How often it happens that while out upon a ramble, unaccompanied by



apparatus, some charming bit crops up suddenly as it were, creating in the mind a picture which fades away long before it can be realized by means of a camera. You may have passed this identical spot day by day and never noticed the beauty of it till in an instant the veil is lifted and perhaps as quickly dropped. The revelation may be due to the exact position of the beholder at the moment; a few steps in either direction being sufficient to destroy its charm, or the special twist of some twig or bunch of foreground may have given the finishing touch and composed the picture. And the spectator having gloried in it for a little while and determined to come again and take it, straightway forgets what manner of view it is and leaves it severely alone. Even if he goes to the trouble of putting down in his note book the exact locality and hour of the day, it is probable that the next time

he arrives, armed to the teeth with apparatus, he will after all see nothing to photograph.

It frequently occurs that we can remember the whole of a poem save a few lines which, try as we will, we cannot recall. It is just the same in the case cited above. The pictorial poem is there, but the few lines which helped to complete it have faded from the tablets of the mind. Now, if the photographer had been handy with his pencil, even in a minor degree, directly the picture dawned upon his view he could have made a rough sketch of just what impressed him, and this pictorial shorthand would have been quite enough to bring back the scene at any time, just as the fragmentary verbatim jottings of certain remarks of speakers are sufficient to enable the reporter to recall almost in its entirety the speech he is transcribing. "Fond memory"



as the poet puts it, is a curious thing, and "slumber's chain" is not a necessary adjunct to the bringing of the "light of other days around" us. A mere thumb-nail sketch will do as well.

The man who is in the habit of making systematic notes and written memoranda is an individual deserving of the highest praise, and his method is to be commended as far as it goes, but it does not go quite far enough. A written description must be very good indeed to convey any really clear notion of the scene described, and even then, it is unsatisfactory where accuracy is required. The notes too would have to be very copious indeed. Read the following, for instance, in which pith has been the guiding rule.

"Road between So-and-so and So-and-so, about a mile from the turnpike, tumbledown cottage to the right, with clump of dark trees behind it. Road winds round cottage and the fir trees

of the spinney on the left give balance. Foreground of reeds from horse pond. In the distance, the down, and overhead a calm sunset. View should be taken in May, about 8 p.m., in order to secure best lighting."

Now look at the picture on page 171 and see if it tallies with the ideal aroused in your mind by the description given. Ten to one you will have conceived a totally different composition, for the rushes, and reeds, and house could be arranged in many ways and yet answer practically the same description as will be seen by the second sketch which is composed of the same materials yet is quite dissimilar. Of



course, it may be said that when the artist has his view in his mind's eye the rough notes would be sufficient. They might, but it is improbable. There is nothing in them to show exactly the precise spot on which the observer stood when he first discovered the composition, and if the picture were not almost immediately taken the difficulty of finding the afore-named essential point of view would be considerable. I know this from practical experience.

A slight sketch, however rough, of the general lines, and an indication of the foreground would be more quickly done than the writing of particulars,

and would be far more safe and satisfactory.

And here is another way in which sketching would be useful to the photographer who attempts something above



mere landscape work. In my case, ideas for genre pictures have a singular habit of cropping up suddenly at unwonted times, suggested in an indefinite way by either surroundings or the matter in hand at the moment. The sugges-



tion appears clear to the mind at first, and there is generally a determination to carry it out at some future date, but it gradually fades, and when the "future date" arrives it is gone. The

general notion remains, but the exact pose and *ensemble* are forgotten, and a weak study is the result of the strained effort, which, had it been sketched as it occurred, would have yielded a picture of the first water.

I have reproduced a page from my note book, not because it contains any specially striking ideas, but because it so happens that it exactly points the moral and adorns the tale given above. The idea occurred to me one day in an off moment. I knew where there was exactly such a model and just such surroundings, so I made a sketch of the picture just as I conceived it. I went to the spot with my friend later, and found it all I desired, and then, to my sorrow, discovered that I had left my memorandum sketch at home. I thought I could work from memory and, arranging the model as I fancied he ought to be, exposed. I was just packing up when the offending pocket book dropped out of an unwonted pocket, and on referring to the sketch I found I had taken a totally dissimilar picture from the one I at first intended. I had to set up again, and I am glad I did. No. 1 is the failure, No. 2 was posed from the sketch, and by the slight alteration in the attitude of the legs, etc., and position of the camera, I think it will be admitted that second thoughts are not always best.

Yet another way in which sketching may be of use. I have found that in posing the models, difficulty is experienced when showing them how to stand, and conveying to them a general idea of what is required. Of course, you can put yourself into the desired attitudes, but, unless you are graceful and your models particularly staid, this proceeding is risky, for the spectacle of a stout gentleman arranged in the attitude of a miss of sixteen "coily shy" is sure to be provocative of smiles and consequent trouble when the cap is taken off later. A sketch would save all this and give a much better conception to the sitters of the part they are to play.

But how to learn to sketch? A knowledge, sufficient for the purposes named above, will be very easily acquired, and there are numberless books by which this can be gained,

foremost among which I put the "Talks on Pen and Ink" by Miss Hallowell, which, being written for beginners, begins at the beginning, a rare quality with manuals purporting to teach the elements of art, which generally presume that the "hare" is caught to start with. If a deeper knowledge is wanted, attend some art school, telling the master just what you wish to be able to do. If you do not reside near an art school and cannot afford a shilling manual, you must do as your ancestors did in the stone age, when they scratched impossible elephants on bone, namely, trust to your own eye and your own hand and teach yourself with only the latent spirit of art as a guide.

Peter Eland.

STRIPPING FILMS FROM PLATES.

Scramasaxe.



IT is not proposed in the space here available to go fully into the vexed question of films *in toto* as compared with plates. The question is like the school debating - society question, "That life in the country is preferable to that in a town," which has been often discussed, but generally is superseded by the inevitable amendment "That a judicious admixture of both is still more to be desired." Films on tour are from the point of view of weight, hard to beat, but for work at home or within a reasonable distance of any *pied-à-terre*, plates are preferable, and in case of a shortness of supply more easily to be got.

There are many, however, who are anxious to convert plate negatives into film negatives, seeing that films are so light that hundreds of them may be packed or stored in the space required for only dozens of plates. Theoretically the scheme is an excellent one, but in practice it seems likely to be doubtful whether the time expended on converting might not be more advantageously employed by the photographer in making fresh pictures for his collection or for the next exhibition of his society.

The stages in the process of making a flexible negative are as follows:—

1. Carefully clean the edges and sides of the negative from which the film is to be stripped.

2. Place the negative on a levelling stand and pour upon it as much thick plain collodion as it will hold without letting it run over the edges. Leave the coating on the negative to set quite through.

3. Place the collodionized negative in cold water till the film no longer looks greasy when lifted from the water.

4. Immerse the negative in a dish containing hydrochloric acid and water (1 oz. to a pint). Rock the dish till

cloth and squeegee so as to remove all water from between the film and the plate.

8. Immerse the plate, having got rid of all superfluous water, in methylated spirits for two or three minutes. (Rectified spirit would be preferable under the new Act.)

9. Remove the plate from the spirit, drain and put it away to dry.

10. Strip the film off by inserting a knife under the edges all round the plate.

These directions are condensed from those given by Mr. W. T. Wilkinson,



the film begins to come away from the edges; then remove it and wash under the tap for a few seconds.

5. Hold the plate, film downwards, upon the surface of clean water in a dish, detach the film and allow it to float upon the water.

6. Slide a plate (previously polished with French chalk, then coated with plain collodion and soaked in water till it has lost its greasy appearance) underneath the floating film and remove the latter upon the plate.

7. Cover with a piece of tracing

in the "B. J. P. A." for 1891. He supplemented them in 1892 by saying that the collodion must be tough and pliable, and that if brittle the negative would be spoiled. He says, too, that given a reliable cotton it is the best and cheapest plan to make the collodion. This is to be done by dissolving the cotton in equal parts of methylated ether and methylated spirit.

The same writer says that a collodion suitable for stripping can be made as follows:—Put 1 oz. of pyroxyline into a clean dry bottle and then pour in 16 oz. of methylated spirits of wine, shake well, so as to saturate the cotton

thoroughly, and then add 20 oz. of methylated ether .720 or .725. Shake well till the cotton is dissolved, and add 1 drachm of castor oil, again shake well, and then put away for a week or two to allow the collodion to settle and clear, then decant carefully.

Films can be readily removed by using Cresco Fylma diluted according to the printed directions given on the bottles, or by using what the French chemists call "*liqueur infailible*." In both cases subsequent treatment with collodion would be necessary to ensure the film being strong enough to handle.

in water, but its use causes the film to enlarge somewhat, and it is difficult to see when the film is quite free from the presence of the acid. The film can be placed on a clean sheet of glass to dry and will strip off readily enough when dry enough to handle. A film thus removed and carefully treated can be used in a printing frame under a glass and will give excellent results. As the writer only discovered this method by accident about six weeks ago, it is not possible to say anything as to the permanency of the film thus treated. There is this advantage that



Another way to remove films from glass plates, is to treat the plate to a bath of water rendered strongly acid with hydrochloric acid. It is impossible to give any exact proportion as it varies with the different makes, but it can be easily found by experiment on some waste negatives: probably $\frac{1}{2}$ oz. to 1 oz. of acid to 1 pint of water will be enough in most cases.

Oxalic acid dissolved in water is also an efficient film-remover, even when only present in very small quantities

no collodion is required.

In all handling of films a considerable amount of neat-handedness is desirable and there should be an absence of all fussiness and hurry.

In the case of a cracked negative where the glass only is cracked, it will be found easier to remove the film if the cracked negative be temporarily cemented to another piece of glass. If the negative is broken into two or more pieces, film and all, the difficult points are to float the various pieces into their correct positions on their new support and to ensure their drying with even shrinkage.

General Competition. Prize Picture.
"Glendale."

G. Turnbull, Newcastle-on-Tyne.

The Annual Junior Salon.

This movement was inaugurated in 1895, and on that occasion and last year also, it proved so attractive an event that we decided to continue it annually. As many new subscribers have joined our ranks since last year, it is necessary to make them *au fait* by explaining the original plan. We do so in practically the same words as were used at the outset.

Most of us have suffered that modern martyrdom known as "doing" an exhibition of pictures. We have wandered up and down the stuffy galleries with the usual headache and weariness. We have searched in the badly-arranged catalogue in a vain endeavour to discover the title of certain pictures. We have sought to rest our weary limbs on divans, only to find them permanently occupied by sleepy art critics. We have been tempted to refresh our fainting energies at the buffet, upon biscuits which might have been baked by a Gorgon, and with tea that would disgust a South Sea Islander. We have struggled to fix certain pictures in our minds that we might follow the art precepts they dictate, and have left with no more addition to our knowledge than a student of literature might secure in having a sackful of books by the best authors emptied over him.

We had gone through many hours of such a purgatorial nature, chiefly in photographic exhibitions, and profiting by experience, we resolved to set on foot a scheme, which should not only be unattended by any of these discomforts, but which no one in the wide world, however remote from the centres of population, could have any excuse for not seeing, since we proposed to carry the show to their own doors.

How has this been accomplished? Very simply.

The *Junior Salon* opens in August every year and closes—never. The "hanging" committee consists of the Editor and his assistants; the exhibitors are the readers of *The Junior Photographer* from far and near.

The best photographs are selected and "hung" in this novel gallery, that is to say, they are reproduced in half-tone and published in a double number of *The Junior Photographer*.

The reproductions are for the most part printed separately from the usual matter on supplementary pages of fine art paper. Of course, every contributor cannot expect his picture or pictures "hung," the cleverest productions will be selected, and certificates granted in each class. The holder of the first certificates in each division will be presented with 25 half-tone reproductions of his picture printed in high-class style on art paper, and

suitable for framing. To everyone whose photographs are accepted for publication, a copy of the exhibition number will be posted gratis.

New subscribers should send for copies of the 1895 and 1896 *Salon* numbers which are still obtainable, in order that they may see what has already been done.

CLASSES.

1. Landscape or Seascape (with or without figures).
2. Genre, Figure Studies or Portraits.
3. Archæological, Geological, Architectural or Scientific.
4. Hand-Camera or Snap-Shot Work.
5. Animals and Birds.
6. Flowers, Grasses, Mosses, etc.
7. Humorous Subjects.

RULES.

Each photograph must be accompanied by a Salon coupon, which must be securely fixed to the back of the print by one corner. Entries not complying with this regulation will be *immediately disqualified*.

Two Salon Coupons will appear in April, May and June, so that every reader can send in six prints without additional expense. If he cares to send more than that number he is quite at liberty to do so by purchasing extra copies of the magazine.

A competitor may send as many photographs for each class as he likes, provided each is accompanied by a separate coupon.

The coupons must bear the name and address of the sender written plainly in pencil, the other particulars being inscribed in the spaces left for the purpose.

If there is any doubt as to the class to which the photograph belongs, that space may be left vacant for the Editor to fill in.

The photographs may be of any size up to and including half plate, and should be sent flat and unmounted. They should be addressed to the Editor, *The Junior Photographer*, Bradford, and marked on the top left-hand corner of the envelope "Junior Salon."

The latest date for reception is July 10th, but the sooner the photographs arrive the better.

The prints sent in become the property of the Editor, and in no case can the unsuccessful ones be returned.

The Editor is the judge, and his decision is final.

Our Prizes.

General Competition.—The prize is awarded to G. Turnbull, 37, Byker Street, Heaton, Newcastle-on-Tyne; and certificates to Miss Mary C. Fair, Freemantle Rectory, Southampton; and Thomas Hendry, 18, Skirving Street, Shawlands, Glasgow. The following are highly commended:—E. C. H., La Morena, J. A. Wilson, Ornith, Will-o'-the-Wisp, S. H., Maruja, Patience, and Ravenswood. About 120 photographs were received for this competition, and the standard of excellence all round is fairly high. It is singular that a marked improvement is shown in the toning of the various photographs, there being hardly one of those sickly yellow abominations caused by too long soaking in water, which in many of the General contests have been so common. Among the various prints which do not receive an award comes one from Primula, who submits a picture of two nice little girls very stiffly posed, which is regrettable, as the background and models are both capable of turning out something better. Phil Cahir contributes a photograph of wood-cutters,

which somehow lacks aerial perspective, the figures not standing out with sufficient distinctness from the trees in the background. Sissie's half plate of two little children sailing a boat in a tub ought to have been a great deal better than it is. We fancy the initial mistake was the taking of the photograph wrong way up on the plate, while the exposure was also too prolonged. Bearn has taken a very excellent view of a château from the best possible artistic standpoint, and as a topographical picture the production would indeed be bad to beat. There is fine "tonality" about Skibs's photograph, and it is most singular that something more effective was not produced, seeing what a good place was at the disposal of the photographer. We fancy that had the man and barrow been moved a little nearer to the centre, the balance would have been better maintained. Shamrock's little girl in a chair is technically fine, but her feet occupy a most awkward position. A satisfactory snap-shot from "Norway" speaks well for the artist's grasp of technique, and Magnetic's nicely lighted view on the "Luggie, Kirkintilloch," has similar claims to commendation, and very nearly calls for artistic distinction as well. Portora's landscape is somehow most disappointing, notwithstanding the fact that it is artistically printed, and that care has been taken to introduce a fine sky effect. We fancy the trouble arises from the lack of a more striking foreground. We prefer the print with a good inch cut off the sky. Another picture which has the appearance of being too low down on the plate is the "Faggot Pile," by F. W. Smith. The artist has been careful to secure a good model and a good *locale*, but by placing the lady too near the bottom of the plate the *ensemble* is spoilt. Sir Ludar sends us about one of the best figure studies we have had for some time, the ladies who are reading the confidential letter over a gate being natural in the extreme. Sir Ludar, however, has so over-developed that the hats of the girls are completely lost in the halation caused by their coming against the sky, which is a pity. Setter's view of a Crofter's cottage is pictorial, and it is to be regretted that he did not use some less antique printing process. Ooloo over-prints his carbon paper, and does not develop sufficiently. Also, while the pigment was warm he should have lightened up the sea-line with a tiny camel-hair brush. Bromide's humorous contribution of a little dog sitting up is not as good technically as it is artistically, while the minute sharpness of Banjo's meadow makes it appear as if the view had been taken on the moon. Waverley gives us a fairly satisfactory representation of a tired-out little boy sleeping with his head on a big bow-wow. This is pretty fair, but we think that had the lad's left leg been placed a little further back, just over his right, his foot would not have been so large, and the whole would thus have gained considerably. Lily of the Valley's flash-light of youngsters playing at cards is most commendable, but it falls off in detail and sharpness towards the bottom, this defect detracting considerably from its other merits. Tim shows a naturally posed little girl reading a book, with a naturally posed cat beside her, but it is regrettable that

the tabby is sitting on a piece of carpet the pattern of which is so like her that we cannot at a little distance tell which is Axminster and which is animal. Clarinet's print shows a picturesquely attired girl fast asleep on a heavily carved settee. The photograph is well done, but once more the common mistake in taking an oblong photograph where an upright one would have been more suitable has been committed. If the whole of the settee had to be included it would have been far better to have let the young lady recline at full length on it in preference to cutting off her feet. "At Sunset," by T. Berry, is well trimmed, and conveys the idea of evening, but the foreground is too straight and unbroken. Other prints by The Scribe, Pemsea, Newington, Seckfordonian, Seascope, Electra C., Semper Eadem, Varcus, J. T. Watson, Pembroke, R. P. C., Cadette, Puppie, Jeanette Popoff, Iota, Fido, Mascot, A. E. Murray, Veto Bill, Juno I. and Pygmalion are all more or less commendable.

Snowscape Competition. — The prize is awarded to Mrs. Delves Broughton, 4, Embankment, Bedford; and certificates to "Maila," Boundstone Lodge, near



Farnham, Surrey; Geo. Pattinson, Postal Telegraph, Dumfries, and R. Stockdale, 24, Mount Preston, Leeds; while Stoneycroft and Nandana are very highly commended. This competition has been much more satisfactory in the matter of numbers than last year, and it technically is also much in advance. Artistically speaking, however, we have considerable fault to find with the work. Nearly all the snow pictures are flat and only fairly chosen, the flatness being caused not so much by the want of proper lighting as the positions from which the views have been taken. The source of light should always in snow photography come very much from one side, or flatness and lack of atmospheric effect will result. There are quite a dozen prints in this contest in which the objects on the horizon are as sharply and distinctly defined as those in the immediate foreground, with the result that the naturalness and perspective are entirely lost. We are glad to observe, however, that our readers have attempted to tone their prints suitably, and that we have not had to

General Competition. Certificate. "With the Evening Tide." Miss M. C. Fair, Southampton.

suffer the agonies which are occasioned by the viewing of blood-red, snow-wrapt landscapes. Among the contributions worthy of mention is one by H. A. Jackson. This is technically very pleasing, but it totally lacks atmosphere, a result which we think has been brought about by the use of too small a stop. In singular contrast to the above print is one by Merton which is wildly out of focus, although well composed. The fault in this photograph arises in the fact that the exposure has been a little too long, with the result that the hedges and the distant trees are all in one tone, there being no deep dark to throw up and alleviate the general monochrome effect. Electa C. submits a glazed P.O.P. print of sheep in a not entirely pictorial orchard. He has secured a singularly foggy effect, and we have no doubt that when he prints from this same negative in bromide, and does not dab white flecks of paint on the sky portion, under the impression that they will give the appearance of clouds, he will have got a satisfactory rendering of the misty break-up of a spell of winter weather. Ivanhoe in submitting several photographs errs technically, and although he apparently knows the kind of thing from which to make a composition, he is not quite sure how to do it.



For instance, in "The Close of a Winter's Day," the sky comes out a great deal too heavily, while the foreground and middle distance are all on the same plane in the matter of aerial perspective. His "On the Crest of the Hill" is a little better, but he should have taken it the other way up on the plate. Cut in two nearly down the middle, a couple of more satisfactory compositions are obtained. G. H. L. sends two fairly well chosen, but very roughly finished prints. It is regrettable that he, having apparently some artistic insight, does not pay a little more attention to technique. "Just on the Thaw" by C. E. S. I., is very commendable, indeed, and escaped an award by the merest chance. The fault which mitigates against its obtaining a high place is that the patch of firs in the immediate foreground did not stand out more distinctly from the second clump. Unas's "The Frost lies Hoar on the Frozen Fields" is somehow very unsatisfactory. It ought not to be the case, as the composition is fairly good, and the photography excellent, and the *ensemble* quite what one would have expected to turn out

really charming. We do not like it however, "the reason why we cannot tell!"

Boys' and Girls' Games Competition.

—(Closes April 25th.)—A prize of 10s. is offered for the best photograph of boys and girls playing out-door games. We want a good series illustrating boys' and girls' games, and we think that this should be a particularly easy competition, as there will be no lack of models and opportunities. Each competitor can illustrate any number of games, and can send as few or as many prints as he likes, provided they have each a coupon on them. Such games as leap-frog, tip-cat, hopscotch, and a dozen others of a similar class lend themselves to portrayal by photography. The coupon was given in last month's issue.

General Competition.—(Closes April 25th.)—A prize of 10s. will be awarded for the best photograph sent in, any subject. The coupon was given in last month's issue.

Slum Life Competition.—(Closes May 25th.)—We offer a prize of a guinea for the best series of not less than three and not more than twelve photographs illustrating life in the slums of any city, town, or even village. Comparatively few have any idea "how the poor live," and think that such miserable conditions as those described by agitators do not exist. We want to prove by means of photographs that such places are in our land even in this advanced age. The coupon is given in this number.

General Competition.—(Closes May 25th.)—A prize of 10s. will be awarded for the best photograph sent in, any subject. The coupon is given in this issue.

Unique Competition.—(Closes June 25th.) We offer a prize of 10s. 6d. for the most unique photograph submitted. This may be a representation of a natural phenomenon, a freak of nature, or anything else equally quaint or curious. The coupon will be given in the May issue.

GENERAL RULES.

All pictures, etc., sent in must be accompanied by the proper *coupon* cut from the advertising pages of the current issue, or issue in which the particular coupon appears.

A competitor may send in as many photographs as desired, provided each is accompanied by a separate coupon.

The coupon should be affixed to the back of the print by one corner, and bear the name and address and other particulars.

All photographs, etc., should be sent flat and unmounted, addressed to The Editor, *The Junior Photographer*, The Country Press, Bradford. They must arrive not later than the 25th of each month to be in time for the succeeding competition.

The prints, or manuscripts sent in become the property of the Editor, to reproduce if desirable. In no case can unsuccessful ones be returned.

The photographs must be the competitor's own work, and may be any size, but they are preferred not larger than whole-plate.

The Editor is the judge, and his decision is final.

A special coupon is provided for foreign and colonial readers, available for any competition at any date.

The photographs which received prizes or honourable mention in the recent *Graphic* competition have been reproduced in three supplements to that weekly, which will be of special interest to amateur photographers.

Our Survey.

A photographic club has been formed at Melrose with an attractive programme of meetings and excursions. Situated as it is in the heart of the land of Scott, and among scenery of high order, there should be no lack of interesting work for the members. The secretary is Mr. John Brown, Chemist, Melrose.

The Brighton Photographic Society have held their annual meeting and elected the following officers:—President, Mr. W. I. Mannering; Vice-Presidents, Dr. E. E. Manwaring, Mr. G. Sturt; Committee, Messrs. D. I. Gadsby, I. Pratt; Secretary and Treasurer, Mr. E. A. Coleman, 12, Bond Street.

No greater service can be done to elementary photographers whose capabilities allow them to "read, mark, learn and inwardly digest," than to direct their attention to the "Autobiographical Sketches" of one who has passed through a multitude of experiences in connection with photography, from the stage of a budding amateur to that of a fully blown artist. Mr. H. P. Robinson tells the story of his boyhood's days and early leanings towards art in the April part of *The Practical Photographer*.

Children often ask their parents "what shall I play at," and amateur photographers of older growth are not always so fertile of resource, as they are expert in action when a field of work is suggested to them. Those who are without any definite aim in photography should carefully read the articles on photographic surveying in *The Practical Photographer* for April, especially that relating to geological photographs and consider whether it is not worth while directing their efforts into the channel there referred to.

Our Laboratory.

It is worth while suggesting the use of sulphite of soda instead of a ten per cent. ammonia bath in the process of intensification. The resulting tone is blue-black which gives a fair print without too long an expenditure of time. The density obtained is possibly slightly less than when ammonia is used. The soda should be kept in a saturated solution, and thus ready for use.

HALATION.—It is often said that to avoid the evils of halation a thickly-coated plate, and one that is slow in the matter of speed should be used. This is very excellent advice as far as it goes, but if there is at any one point a very strong light there will still be halation. A thickly coated emulsion certainly lessens the

amount of halation, but it does not entirely prevent it in the case of interior work. The thickness of the emulsion allows an amount of "rubbing down" which would be both useless and impossible on a thinly-coated film.

GLASS WOOL.—In the "Process Year Book" lately published there is a paragraph that should be of interest to photographers other than those who work processes only—*viz.*, one referring to the use of "glass wool" as a universal and everlasting filter. The writer—Mr. Joseph Lewis—points out that the ordinary filter papers may contain impurities, whereas the glass wool cannot possibly do so, that the wool can be cleaned in nitric acid and after washing it is quickly ready for use again. The price per ounce seems at first high, but an ounce, like an ounce of cotton-wool, goes a long way, and probably a quarter of an ounce would be more than most amateurs would use up in several months, especially as filtering is a process which is frequently neglected.

TRIMMING DOWN PRINTS.—To facilitate the trimming-down of prints it is a good plan to scratch on the negative four lines as boundaries for the finished print. Careful considerations will show how far trimming down is required, and when the limit is finally settled, the lines may be scratched with a needle mounted in a penholder, the pointed blade of a pair of scissors, the point of a graver, or any sharp instrument. In this way no trouble will be found in trimming several prints to the same size, as the lines scratched on the negative will print out black on the print and be a perfect guide for the knife or scissors. It may seem heresy to mention scissors, but there are scissors and scissors. Those meant here are the kind used by paper-hangers. They have long blades, about $7\frac{1}{2}$ inches, and it is easy to cut prints up to half plate size perfectly straight with them. For bigger prints a knife and ruler are better, even when the cutting line is printed on the negative. It is not intended here to advise the purchase of the scissors, but to suggest their use if they are available without difficulty.

PLATINOTYPE PRINTING.—In an excellent paper read by Mr. Tittensor, before a Scotch society, the question of cost is discussed as compared with the cost of printing on P.O.P., and the finished platinum prints are asserted to be 58 per cent. dearer than the finished prints upon P.O.P. This is all very well, and one knows that many professional photographers make a very much higher charge for platinotype prints, but the user of platinotype paper has the pull over the P.O.P. worker in the smaller expenditure of time.

In fact, it is in this respect that the gain is undoubted, and to any busy amateur, whose time is really money, platinum printing will be a saving in every way. Printing is quicker, developing the prints is a much quicker process than toning with gold, clearing the prints with acid need not be any longer than the "fixing" of silver prints with hypo and is easier and more effective, washing can be finished in 45 minutes, and drying can be done by artificial means. The pecuniary value of the medals that "may" be obtained by using platinum paper is hardly worth considering, at any rate at the outset of a photographic career.

Our Critical Column.

Under this heading the Editor will, in a friendly spirit, criticise photographs by any readers who care to send prints for that purpose. In special cases failures will be illustrated, with suggestions for their improvement. Attention is called to the fact that the bad points mainly are mentioned. Some of the photographs we receive are excellent in many respects, but we consider that to point out their weaknesses is of much more value than to extol their virtues. Prints should be sent flat, the package marked "Critical Column" on outside, and name and address of sender should be written on coupon affixed by one corner to back of print. A *nom-de-plume* may be added for publication. The Editor cannot undertake to return prints. Critical Column coupon must be cut from the latest number of *The Junior Photographer*, and accompany each print sent.

SPECIAL NOTICE.—Those who desire a special criticism without the inconvenience of waiting for its appearance in these columns, may send the print together with sixpence or a shilling in stamps, when the Editor will furnish accordingly a careful criticism by post within a few days, pointing out, as fully as possible, the faults of the picture, and the steps which should be taken in future. For this no coupon is required, but name of sender should be written on back of each photograph. We also reserve the right to reproduce any of the photographs sent in for this purpose should they sufficiently "point a moral."

SYDNEY.—A fair snap-shot, but we do not care for the colour. It seems to be a great failing with amateurs to over-tone their prints.

N. B. R.—You have managed to obtain a fine effect of smoke, and the photograph as a snap-shot is decidedly a success. Pictorially, however, the result would have been better had the boat's prow been a little more towards you.

MARY.—A singular effect of lighting is produced here which is not at all amiss. We do not care for the way in which you have vignetted. To adopt such a method of procedure with a view is generally to court failure.

NO NAME.—This is a very excellent flash-light photograph of two ladies, one reclining on a couch. We really do not see how an improvement could have been effected here, the only fault being that the wall towards the top left hand is a little bit blank and uninteresting.

PLUCK.—A very well composed picture of an artisan. It is unfortunately spoilt, however, by being too black and white. This is no doubt due to very slight under-exposure, and considerable over-development.

RICHARD ALLBRIGHT.—(1) Considering the difficulty under which you worked, your "double" was fairly satisfactory. You cannot expect, however, to make a really good one when the card is so close to the plate. The shield which shades the one half of it ought to be in *front* of the lens. Try Tylar's "Duplicator," which is cheap and effective. (2) Do not try the gun cotton and magnesium method. It is far safer to let flash compounds alone, and to use a simpler powder blown through a flame.

VERE.—Topographically this is fairly interesting, but from the artistic standpoint we think you could have made something more pleasing had you stood a little further away, and arranged to have a picturesque group round the door.

HYDROQUINONE.—You have over-developed this photograph of a lady bicyclist. You must try some solution which gives softer results. We strongly recommend pyro soda.

PHOTARGUS.—You did not keep the camera perfectly steady, or else your lens is not in very good focus. These faults notwithstanding, your print is by no means bad.

SWINEFLEET.—The photograph of the steam ship and the smoking barges in the distance is really pleasing from the artistic standpoint, and would have been most commendable had not the inquisitive lad in the foreground been present to spoil the effect.

RUINS.—A fine photograph of a grave-yard, but we do not know why this has been sent to us, as it calls for criticism neither technically nor artistically.

AGRICOLA.—Only just misses being really first class. The boys who are fishing are charmingly grouped, but those in the near foreground are unfortunately just a little bit too co-mingled to be satisfactory. You should have manufactured some really charming genre studies of the F. M. Sutcliffe school, when you had such models at hand. (2) You have trimmed well, but the two sheep in the immediate foreground by being entirely out of proportion destroy the pictorial *ensemble*.

NORTHWOOD.—Nicely selected, but just a tiny bit foggy. Pictorially one of the best bits in this month's Critical Column. (2) Your picture of the Gt. Western Express was not taken at a sufficiently high speed, as the train has moved slightly. You must recollect that it is far better to choose a position in which the train is not "broad side on," as of course if you do not do so a very great deal shorter exposure is necessary to get sharpness.

IRRESIST. LE.—You have done well to trim your photograph, but we should recommend you not to expose so long the next time.

ACORN.—The lady is only moderately posed, although the photography taking it all round is satisfactory. We do not think that her right hand looks at all natural, and we fancy you could have found a much more easy position.

COSMOS.—This is out of focus, the fault arising no doubt from the fact that you did not hold your camera steady. It is very well exposed indeed, and otherwise technically satisfactory.

EXCELSIOR.—A nice breezy little bit, but it is unfortunate that you did not move your camera a little more to the left, so as to bring the lad rather nearer one side of the print. It is also a pity that the photograph was not on a larger scale.

RENNAL.—This is badly over-exposed, Rennal, and you have fogged it towards the right-hand side.

MAC.—You must cut an inch off the bottom of your print, and about half an inch off the top, and print in a decent sky. (2) This falls off considerably in sharpness towards the left-hand side. We cannot tell what is amiss without more particulars about your camera.

LYNX.—You have been too close to your models, and the lady with the basket has moved.

SERVABO FIDEM.—Your sitters all look just a little bit in the dumps, due no doubt to the fact that you kept them waiting a long time before you photographed them, and that during the actual operation you kept the cap off too long.

TOURMENA.—This is a very stiff waterfall indeed, and we wonder you wasted a plate over it. We are also surprised that you allowed the young man to lie down on the bank in the immediate foreground. Views of this sort can never be made satisfactory especially in conjunction with such a model. The persons who are paddling in the dim distance would have made more satisfactory sitters.

WOB.—Tremendously over-exposed. It is surprising that you got anything at all under the circumstances. We should say that three seconds would have been ample, four at the most.

C. JARRET.—Nicely lighted and fairly well selected. You ought not, however, to have focussed so far for the distance, but rather should have paid more attention to the foreground. With a continental atmosphere the sharp focussing of distant objects is fatal to pictorial effect.

CANARY.—Fairly good, but as usual slightly over-exposed.

WULFREINA.—A technically pleasing group of tennis players, but the expressions on the gentlemen's faces are just a little cruel. We should also suggest that the entire group had been a little better centred on the plate.

DRAKIR.—This is rather like a picture from a guide book. We must also point out that you have fogged the bromide paper in some way. We should say that the original negative properly printed would give a fairly clean result.

LOBENGULA.—A good group of workmen, a great deal better than most of its class. We should recommend you not to wash your prints quite so long, and to use a little more gold in your toning bath.

IKE ONOGEN.—This should have been a little sharper, and the background a little more diffused, and then the photograph of the children playing at cricket would have come out very well indeed.

MERLIN.—Merlin was on the eve of the production of something really nice. He had in his possession three very satisfactory models, a pretty spot, a fair grasp of technique, and a smattering of artistic perception. It was a very good idea of his to let these three jovial youngsters come and view their reflections in the pool, and we are glad to observe that he was also careful to attempt something striking in the way of lighting. It is to be regretted, however, in the first place, that he printed in an oval mask, which is, of course, quite unsuited to the rest of the composition. An oval mask rarely suits a picture, or if it did we should see a great many more pictures in this style in our great exhibitions. In our humble opinion printing under an oval opening, and leaving a white border around will never give a really pleasing result, no matter what the subject. It is quite possible that a gilt frame of a similar shape might be employed with good effect, but we feel certain that the ordinary style is a



most undesirable one. So much for the first defect. The second lies in the fact that the middle girl has no legs. This is really very unfortunate indeed, as it completely spoils the *ensemble*. The original print is on bromide paper, and on holding it up to the light we can see that the child is not a monstrosity, but has shapely lower extremities, which are unfortunately lost in the heavy black shadow. This shows that the printing process was unsuitable, that is, if Merlin does not know how to restrain the printing of certain parts of his negative by the application of matt varnish or tissue paper. Naturally this most pronounced defect takes away from this otherwise pleasing photograph, and we are surprised that the artist (who by the by submitted this for competition) should not have seen that his work would hardly

stand a chance of an award, at all events in its present "undoctored" condition.

BABOON.—Really charming, excellently trimmed and well composed. Why do you not try this in carbon or some rough surface paper?

RIPLEY.—You were too near the vessel or else too far away. The result is a commonplace snap-shot.

RAY.—Another good half inch must be trimmed off the left-hand side, and you must leave a little more foreground when you are going to make an artistic composition.

MASH.—It is regrettable that the boats did not stand out a little more distinctly from the erections on the shore, as this sameness of tone spoils the effect.

LAVENDER.—You should have had the roadway a little more in the centre of the picture. The view would be difficult to take unless you had a backed plate, which was apparently not the case as considerable halation is shown.

F. F. F.—A splendid effect photograph, but we prefer it with a little more of the foreground trimmed off. The composition is com-



posed of too many straight lines which are not compensated for in any way. What was required was some upright object to break the formality, while as a singular contradiction the print should have been turned down in order to carry out the parallel *motif*.

"HIT OR MISS."—There is something wrong with this, you over-tone and you over-expose slightly. It is a pity when you had such good models that you did not try some little genre studies instead of simply letting the girls stand about and feed the fowls.

BOB.—Your snap-shot at the sea is very bad technically. We should advise you to have a good clean up of your dishes, and to pay a little more attention to technique. The present print looks a great deal better when exactly an inch is cut from the left-hand side.

THERMOS.—This is out of focus, but we must congratulate you on having selected a really pretty spot, and one which ought to give a most satisfactory result with a little more pains. You must take it again when the lighting is more pronounced and then print in an effective sky.

A. G. L.—Your view of Lovedale is very charming, and topographically satisfactory. We think we told you this before.

CROSBEIAN.—A very pictorial spot has been selected by Crosbeian, and we feel perfectly certain that had he taken just a little more pains something of a most artistic character would have resulted. His photography is above suspicion, for he gets things fairly sharp, and at the same time gives the notion of atmosphere. As the whole stands at present what is lacking is undoubtedly a good sky to bring out the pictorial effect. As a composition we can find no possible fault with the picture, the somewhat straight clump of trees in the distance being well balanced by the equally strongly marked felled trunks in the foreground. The figure too, occupies exactly the right place to give balance to the remaining trunks on the left, while just above his head the upright trees prevent the slope of the distant ones from appearing too pronouncedly drawn from one side of the print to the other. The original picture is undoubtedly too square, that is if something striking in the way of clouds is not to be included. A more pictorial effect can be got by trimming the picture, as then no particularly heavy call would be made upon the sky to add interest, as, when so treated, it is subsidiary and in better proportion. Crosbeian ought to finish this photograph off in carbon, photographic purple in tint, and if he could enlarge it so much the better.

SPERO.—Over-exposed slightly, and there is a great lack of interest in the bare patch of water in the foreground. The girl on the bridge would have been more artistic had she been looking over into the stream.

H. E. B.—This is a little bit out of focus, and you should have been careful to observe that the lad's hat and the white dress of the girl were not in juxtaposition.

ASHBURNHAM.—A splendidly pictorial spot which you have ruined by your bad photography. We fancy you have not yet acquired the art of holding your camera steadily, and we also suggest that you look and see whether the light gets in and so causes the fogging towards the left-hand side of the plate. Your ideas of composition are excellent, that is if you really meant to take a picture, and it is a great pity that you did not pay a little more regard to technicality.

VOLT.—You ought not to have printed in a round mask. Such things are an abomination. We dare say that properly trimmed and properly treated your photograph of outward bound herring boats would be pictorially pleasing.

GEY SCOTCH.—One of the most pictorial photographs we have ever received, especially when properly treated. The sky is charming, and the composition good, but it is very singular that the colour scheme is thrown out by the heavy black foreground. This must be cut away entirely, and in order to make the thing proportionate some of the sky must be sacrificed. A charming long, narrow picture then produced, which if enlarged and artistically printed would be hard indeed to beat.

LEX.—Lex's photograph of hay carting is very commonplace, and is besides badly out of focus due to his having moved the camera during the exposure. He had a beautiful country place to work in, and yet he could not turn out anything worth more than a casual glance.

AUT CÆSAR, AUT NULLUS.—Ought to have been the other way up on the plate, and would have been improved with better lighting. It is a suggestive spot, which would do to illustrate Hood's "Eugene Aram," the pool being taken as that in which the murderer cast the body of his victim.

AMATEUR INSTANTOGRAPHER.
—You should have placed your camera a little further



away, and you should also have cut down your exposure somewhat.

Here end the arrears of the Critical Column, and we are now ready to receive more pictures.

Our Editor's Corner.

The Editor is always glad to hear from his readers, though he cannot promise to answer their letters at great length. Suggestions are welcome at all times, and when practicable are adopted. See also notice at head of "Answers to Correspondents."



"A pleasing duty now devolves upon me," says the typical chairman, and like him we are more than usually glad to appear before you this month, because there is an announcement to make which we have no doubt will give pleasure to all. To come to the point at once and allay your growing excitement. Next month and every other month, *The Junior Photographer* will consist of twenty-four pages in lieu of the usual twenty, while on the alternate occasion an attractive frontispiece or supplement illustration will be introduced. The advantages of these improvements will be obvious, but we should just like to say that the four-page increase will enable us to do full justice to the ever popular Critical Column, without robbing any other section, to maintain a full supply of practical notes in "Our Laboratory," to give two or three additional illustrations and to maintain a better balance of contents generally.

* *

These changes involve a considerable increase in cost of production, and we cannot afford to publish this magazine unless it yields

a profit, nor should we consider it honest to do so. We rely therefore upon our friends, who have proved themselves to be both good and numerous on many occasions, to once more exert themselves on our behalf in noising these advances abroad among amateur photographers wherever they may be met with, so that an increased sale may bring us the due recompense.

* *

One of the most friendly and encouraging letters we have received lately is from a bombardier in Her Majesty's service at Fort Allahabad, India. "I am a constant reader of the *Junior*," he writes, "when I can get it. Out here, in India, I am constantly on the move, and it is nothing unusual for me to flit a few hundred miles or so at a few hours' notice. Some of my photographs have been published in *Black and White*, but my great ambition is to see a print of mine in my own particular paper, the *Junior*." Then he suggests that the name should be changed, but like others gives no help towards a new and better title. The next sentence is very appreciative and we are afraid rather flattering. "I prefer the *Junior* to any other photographic paper, chiefly because the Editor makes personal friends of his readers, and because things are put in a chatty and concise manner."

* *

We fear that many of our readers would be in the dark as to who had gained the second prize in last month's Lantern Slide Competition. This, of course, went to the first of the certificate holders, that is, Miss Griffiths. We



inadvertently omitted before her name the words "certificate and second prize."

* *

We are afraid "Our Field Days" have become a little too abstruse and dreamy, rather too attentive to the subtleties of nature and not sufficiently devoted to hard facts, to please the majority. That is why we publish no record this month, for although two excursions to the woods have been made they were so very similar in character to recent

predecessors, that we feared to tire the patient reader by their monotony. Monotonous though they might have appeared in type, the reality was delightful enough to us, and led only to a confirmation of the principles which have been more than once laid down, that to understand and appreciate nature's beauties one must go again and again to the same places and watch them under different conditions of time, season, and atmosphere. We are not quite sure, however, whether all our readers have sufficiently progressed to enjoy this sort of photography, so we shall next month hope to show and describe our work in a rather different direction.

* *

A coupon for another General Competition will be found in this number. We are preparing for a new and original campaign of Competitions, which we trust to publish in full next month. We are open to receive readers' ideas on the subject.

* *

We are often asked the question "Why don't you insert an article on such-and-such a subject?" and it frequently happens that our answer is "Refer to back number for — where you will find what you want, or turn to No.— of the "Popular Photographic Series." If before writing, readers would consult the index of past volumes, or examine the little white-backed books of the above series, much of our time would be saved. New subscribers may not have seen previous announcements with regard to the "Popular Photographic Series," so we will just mention again that these tasteful little books are issued in connection with *The Junior Photographer*, to relieve the pressure on its columns, and to provide for the publication of lengthy subjects in a complete form. Twelve books have already been issued, and several others will be announced shortly. All readers of this magazine ought to possess these books also. The price, sixpence, was fixed as low as possible in order to admit of that.

Answers to Correspondents.

Correspondents are asked to write on one side of the paper only, and to put communications on different subjects on separate pieces of paper. If a reply is expected in the forthcoming issue letters must be received on or before the 25th of each month. The Editor will answer to the best of his ability any enquiries on matters photographic by post, if a stamped addressed envelope be enclosed; but every question asked must be accompanied by the Editorial coupon cut from the advertising columns of the current issue, whether the reply is required by post or in the magazine.—One coupon, one question. Address:—The Editor of *The Junior Photographer*, The Country Press, Bradford.

MAY E. M. DONALDSON.—A photograph which had received a certificate in a general, would be eligible for a specific competition.

JOHN RITCHIE.—You are a sympathetic subscriber, such letters are encouraging.

JNO. A. NEALE.—The slatiness is most likely due to direct rays of light which enter at the lens. You would probably succeed better indoors, or by arranging a shade of black cloth to project some six inches or so in front of the lens, to cut off the stray rays as far as possible.

NORTHWOOD.—We regret we cannot help you. All we can say is that such a state of affairs will not occur again. Measures will be taken to prevent another deadlock, either by the plan you suggest or some other method.

LORNA DOONE.—The method of washing is good, and will be effective enough if too many prints are not put in at a time.

SHUTTER.—Thanks for bringing the matter under our notice.

JIM.—You are still eligible.

UBIQUE (Allabad).—Formalin is highly recommended for bot climates. Five minutes soaking in a one per cent. solution is sufficient to harden the film, and render it harder and more impervious to moisture than is accomplished by the use of alum.

C. MOSLEY.—The application of glycerine at the joint might loosen the lens, if not, take it to some optician.

W. BALDWIN.—Nothing for it but bringing a sufficient supply of water in pails or other receptacles. Economy in water can be exercised by soaking longer, and pouring the water entirely off, in this way about eight or ten changes of water might do. The best plan would be to give up toning and take to platinumotype paper which requires very little washing. You forgot the Editorial Coupon.

UBIQUE (Waterloo).—Avoid toning altogether and use platinumotype or bromide, or matt surface p. o. p. without toning.

G. H. L.—No. 8 is still obtainable, post-free 3d.

TYLDESLEY.—Now we understand you and really appreciate your kindness very much in writing such a long explanatory letter. Without entering into one or two minor points, about which we seem to be a little at cross purposes, we agree in the main with all you say, and have devised a scheme which is to do away with the drawbacks referred to. That clear statement of your own firm convictions and desires is most helpful to us. We should like to shake hands with you.

IZAAR.—Yours is a very good plan indeed and we thank you. The article will appear some time, Mr. Peter Eland has it in hand. Yes, don't forget to send along the portrait.

MAY 24TH.—The size of the prints sent in for competition is immaterial so long as they display artistic taste, and fair technical ability. A pocket Kodak snapshot is sometimes a great deal more satisfactory than the whole plate, and quite as likely to receive an award.

SNAPDRAGON.—This is a secret between us. Tell it not in Gath. We have completely forgotten what the particular print in question was like. You see, so many were submitted. Your present attempt, the "Welsh Landscape," has not much amiss with it technically, and is artistically also well up to the average. We fancy, however, that a similar composition made either a little further away from the dwelling bouse, or a little nearer the gate, would have been more satisfactory. Your snawscape is not nearly as good as the Welsh view, because it has no atmosphere.

JEREMY.—You seem very disconsolate about your photographic pleasure being crippled through your living in London. Surely you will be able to practise it a little even in the great metropolis. We hardly think that whatever your occupation is you will have no time which you cannot call your own. Do not you think that the photographing of the "young ideas" might be a good thing? Your photograph of a child's head is nicely lighted, but just a tiny bit more sharpness was desirable. We should say you have secured what might be called a speaking likeness, as the youngster does not seem to have been at all afraid of the camera. We return it as desired. Glad to hear of your success in the competition.

BANKER.—Thanks for your kindly wishes for our success. If you are not lucky this time there is no reason why you should not be next.

BUTTONS V. PETTICOATS.—We are afraid that the subject of your photograph was not sufficiently striking to merit it taking a high place in the competition. If the models had been engaged in some way in doing something, you would have stood a better chance. As it is the print resolves itself practically into a group, which, of course, is not very interesting to outsiders. The technical part of your work is fairly satisfactory, but you slightly over-expose. Send us your portrait along as soon as possible.

The following have kindly sent their portraits for the Editor's album:—Jno. C. Sheldon, J. D. Ratter.

The Junior Photographer

Edited by Matthew Surface.

Vol. III.

MAY 15th, 1897.

No. 34.

OUR FIELD DAY.

By the Chief and his Sub.



It is quite evident that even the best of photographers seem as a class to avoid the grander aspects of nature; at all events, their pictures rarely show the rocky height, the towering cliff, or precipitous gorge. Mountain scenery is but rarely portrayed. They potter with potato fields,

dabble in muddy estuaries, or seek the peaceful charms of river and harbour, while in the meantime grander landscapes are eschewed, either because they are considered too wild and desolate for the spectator's interest or too difficult for the photographer's skill.

The latter reason no doubt accounts for the dearth referred to. So long as you only attempt—

"The sheltered cot, the cultivated farm,
The never-failing brook, the busy mill,
The decent church, that topped the neighbouring hill,"

you are not likely to have any serious difficulties thrown in your path, but

step out beyond these peaceful and reposeful objects, to crag and fell, dashing mountain torrent and majestic glen, to tree-clad knolls towered over by distant rocky heights, and your power as a photographer is diminished a hundred-fold. You are swimming against a strong current while before you were pulling placidly in a well-built boat.

It is just the same in the case of the grander aspects of nature as when in more ordinary scenes, we leave facts behind and seek to portray effects, the subtle beauties of nature. We need to draw all our forces together when storms and sunrises, mists and breezes, clouds and sunshine are items in the programme. Our perceptive faculties and ingenuity will need to be strained to their utmost on such occasions, else failures are sure to occur. And failures frequently do occur, more often indeed than successes, in spite of our best efforts. But the road to success lies through failure, and there is no short cut.

Thinking upon these and other matters led us to desire a change of environment for Our Field Day, and although in the interest of the elementary reader, duty pointed in the direction of simple scenes, nevertheless we felt a strong inclination to make an attempt at loftier landscapes, just for one occasion only, and in fulfilment of this inclination a Field Day in the

Cumberland Lake Country was arranged. The expedition, of course, occupied several days, but it is with one of these only that we are now concerned, Saturday, April 17th, to be exact in date.

Our headquarters were in Borrowdale, some five miles from Keswick, just at that portion of the valley where the so-called "Jaws" separate it into two distinct sections, the upper, which may be termed the mountainous portion, and the lower, characterized by lake and alluvial flat. This narrow

geologists to describe such ice-worn rocks wherever they may occur.

On this rough ground vegetation of a hardy kind is abundant. Gorse bushes, invariably in bloom are frequent, while heather, heath bracken and other ferns, and coarse grass throughout all, seem to vie with each other for supremacy.

These then are briefly the prevailing features of that particular part of Borrowdale to which our photographic operations were confined. We may now take up events as they happened.



part of Borrowdale is exceptionally rugged and varied. The underlying rocks are slate, and they rise in several rocky or wooded knolls, one, Castle Crag, reaching six or seven hundred feet, and being entirely covered with larches. Others are smaller and less imposing, whilst the lowest depth of the valley is studded with rocky excrescences, the vertical slate beds having been rounded by the glacier which formerly occupied Borrowdale, and looking now somewhat like sheep's backs, so that the term, *roches moutonnées*, of Swiss origin is now used by

In the morning the barometer was falling slightly, and soon after nine o'clock it began to rain steadily. After waiting for an hour or so and finding no signs of clearing up manifest, we wrapped the camera up in its focussing cloth, and taking three or four double slides, proceeded by the main road up the dale for a few hundred yards, and just before the slate quarries are reached, opposite the drinking fountain with the misquoted verse, climbed the wall to the right on to a rugged patch of ground, half rock and half long grass, which stretched

from the road to the river. We wandered among young birches and gorse bushes, and occasionally paused to consider what seemed to be an exceptionally good foreground.

We experienced the feeling of which we had often read, everything seemed to be worth taking, and yet we could not settle upon any particular arrangement. The scenery was on such a large scale, so different from our little woodland patches at home, that for some little time the camera was shifted about and despair took hold of our hearts. After a time this feeling wore off, and two exposures were made, but owing it is believed to splashes of rain on the lens, which fell with exceptional heaviness at the time, they were both

the now quieter river tapering away into the distance, we essayed another picture. It turned out to be over-exposed, for although rain was falling the light was strong though diffuse. For this we did not make sufficient allowance, so while we have reproduced the attempt, we claim nothing for it beyond the fact that it illustrates a partial failure. The foreground is nice, but the distant Skiddaw range of mountains which would have added dignity to the view, is almost, if not quite, invisible.

By this time the focussing cloth was wet through, and we feared for the camera bellows, so unwillingly our steps were homeward turned, where a good fire soon put all things right.



failures by reason of a dark patch near the centre of each. At length we scrambled down between two rock buttresses to the river's margin. On the green, grassy banks were piled heaps of rubbish left by yesterday's flood. Piles of rushes which had evidently been cut for thatching or bedding, had been appropriated by the swollen river on higher ground, only to be cast on one side when the waters subsided. Sticks and branches, and even trees of no small dimensions were also there, and on a heap of them, held in position by a firmly embedded tree, we saw close together a child's peg-top and a dead lambkin of not more than a few days' growth. With a lot of drift in the foreground, and

In the afternoon the rain held off for a while, and the hitherto obscure mountains became partially visible. There might be a chance we thought of doing something on a grander scale, and so the hillside was ascended for several hundred yards' distance until the road and river, with the uneven ground lying between, lay unfolded to the view as though it were a map. Hills in the middle distance were clear, but the distant mountains still kept out of sight under dense clouds. That, however, did not particularly matter, because mountains with their summits out of sight in cloud leave the imagination full play, and imagination always adds to their height.

A dead tree with bare branches on

the one hand, with rocky scree crowned by a holly tree on the other seemed to offer a striking and appropriate framework for the view up the valley which stretched beyond, and accordingly the camera was arranged and the exposure made. The result is only fairly satisfactory. As a first attempt at nature on a larger scale something also may be said in favour of the picture. Notice how the rocks at the right are strongly dark while each ridge of the hills more and more distant, is lighter and lighter in shade until lost entirely from view.

Then came the rain again, and Our Field Day was brought to an end.

A STAND FITMENT.

T sometimes happens that one's stand is, or seems to be, too short for the view—generally an interior—that is required to be taken.

There are several ways in which the defect can be remedied before a similar case occurs again.

If the tripod head is a wooden one, and wooden heads give most satisfaction as a rule (tripod heads *i.e.*, not dunder-heads), an extension may be contrived as follows. Make a triangular box as large as the tripod head can comfortably carry, or else procure a solid block of wood of the same size. Make a hole exactly in the centre and sandwich it between the surface of the tripod head and the baseboard of the camera. Then, having procured to order, or made, a screw long enough to go through the tripod head and extra fitment and bite into the baseboard, the puzzle is solved.

The fitment may be metal—*e.g.* brass, zinc or aluminium tube might be used—or an aluminium box would be better still, as the tube or box might be made to contain the lens in the ordinary way. In the case of a large camera, say 12 × 10 size, the box might be large enough when empty to contain the camera itself, and would thus serve the double purpose of a sheath for the

camera and an additional extension-piece for the stand.

For those who can afford the expense of an assistant to carry the stand there is an admirable stand made by Heathman, which combines a camera stand with a step ladder, enabling the photographer to work well over the heads of a crowd. Such a piece of apparatus is not too bulky for easy portage and is a more comfortable platform upon which to work than the floor of a dray or the roof of a four-wheeled cab, both of which have been called into requisition before now.

Another method of increasing the height of one's camera from the ground, is to procure three pieces of bamboo, each say one foot long, of sufficient diameter to admit the legs of the existing stand. If strengthened with a ferrule, or by being bound round with good cord or wire, the supplementary pieces will be found perfectly strong and very light.

While on the subject of additional fitments to stands it may be as well here to mention that in addition to the ball and socket head for stands, there are two pieces of apparatus of foreign origin which permit of a photograph being taken of any object whether above or below the camera, *i.e.*, the camera may be turned upwards to photograph a ceiling and by a turn of a screw inverted so as to photograph the floor. One of these pieces of apparatus is made by Berteil of Paris on the Davoust system; the other has no name but *tête de pied mobile*. The price (£1) has probably militated against their introduction over here.

There is at least one camera on the English market with a similar arrangement, but the price, at present, at any rate, is prohibitive, and probably will remain so as the demand must necessarily be but small.—H. J. L. J. M.

LIGHT IN THE DARK-ROOM.—Cyclists who value their health do not persist in using a saddle which is unsuitable in any way. Photographers should not persist in using dark-room lamps which cause headache and a painful feeling in the eyes. The dark-room is often much darker than there is any necessity for it to be. The remedy is obvious; try a ruby light somewhat less opaque; or better still a yellow light, taking the precaution to test it before finally beginning to use it.

THE GENTLE ART OF MAKING FAILURES.



DEAR reader, I feel sure you would like to know something about failures. To such enlightened Photographers as are the subscribers to the *Junior*, the very word "failure" conveys no meaning. I do not suppose there is one of you who ever turns out sickly, ghostly, frilled, messy negatives. I do not suppose there is one who leaves his dark-room in a state of chaos. Therefore, I think it will be interesting just to tell you how those photographers who live in the outer world make failures, so that any who care, may at any time go and do likewise. Failures in photography are comparatively easy to manufacture, in fact they are not half so difficult as to turn out successes. There is no reason whatever why all should not be experts in the matter after a little practice.

To begin with, what apparatus is required? Well, I should say that the very best thing for a tyro in the art of making failures to do is to purchase a camera complete in case with dark slides, dry plates and chemicals, etc., for three and sixpence. Having obtained such an instrument, half the battle is accomplished. Of course with your ordinary apparatus and a little dexterous manipulation you can make failures perhaps quite as effectually as with the set mentioned above, but this requires considerable preparation beforehand. By leaving your dark slides say in a damp dark-room until the wood swells; by setting up your camera on the head of a precipice and letting it roll down; by seeing that the bellows are not properly attached to the front woodwork, and that the screws do not fit quite securely in the rising and falling front, you can make almost any apparatus turn out satisfactory failures. Ordinary common failures can be manufactured as follows: Store your apparatus in a dusty room, or carry it uncovered over a dusty road. Then do *not* go carefully over the various parts with a damp cloth, but simply blow the particles of grit into the more inaccessible corners; thus when you take a photograph you will shake out these small portions of

dust, and they will fall on to your plates and form what are called "pin-holes." Well pin-holed photographs may be considered passable failures, but there are quite a hundred ways of making others more pronounced, and more startling, and I intend to describe a good many of them.

Before we leave the choice of apparatus for making failures, however, let me suggest that you do not have a washleather bag for your lens. Your pocket along with your keys, a pipe, a penknife and one or two other hard articles is a more suitable receptacle, as the glass is then far more likely to be scratched, and thus give better results.

Now suppose you have a Thornton-Pickard shutter, just let me give you a hint as to how that may be enlisted as a failure-maker. Always keep it screwed up to the top of the spring. This will naturally weaken this same spring, and make the instantaneous exposures more unreliable. Then you must always keep your shutter with the blind pulled down, not half-way closed, as then you can ram bottles or pointed articles through the fabric, and thus ensure satisfactory fogging in that if in no other way. The best place in which to store a Thornton-Pickard shutter during the winter months is either in the henhouse at the bottom of the garden, or in the cellar near the cold water pipes. This will be certain to freeze the india-rubber, and if you have been careful not to powder it with French chalk previously, and also religiously refrain from warming before use, you will be able to crack the bulb exactly as if it were an egg.

Just another word about apparatus. Always have a rickety camera stand, and always contrive to lose two or three of the screws. If you want to make failures it is far cheaper to buy a cheap stand than a good one, because you are more certain of success.

Now as to your dark-room. The experienced failure-maker will always select a window facing south for his dark-room, because it will get the most sun on it, and be well illuminated all day through. This you should cover with one thickness of canary fabric. I recommend the fabric in preference

to paper because it loses its colour a great deal sooner, and therefore is more unsafe and unreliable. This fabric you should paste against the window so that you cannot remove it when you happen to want a white light, for you stand a better chance in the way of knocking bottles over, etc., when you are groping about in the dark. A little to the left of your source of illumination you must have a shelf on which you can put your fixing bath, or dry plates, or pyro or hydroquinone, and your other stuff. It is very foolish to have a fixed place for everything, because suppose you happen to feel certain that your soda solution is in a certain place, well the chances are ten to one against your putting your dark slide in it in the hurry of developing, or of your mopping a quantity of it up with your sleeve in moments of forgetfulness. You must not ventilate your dark-room of course. It ought to be damp in winter, and stuffy in summer. Supposing you had a ventilator, well, the atmosphere would be more normal in summer, your solutions would be kept cool, and the resulting photographs would not be failures, a most undesirable *contretemps*. It is also just as well to have no water supply in your dark-room, as if you had you might be tempted to rinse your plates between the developing and fixing processes, and thus you would not get your hypo bath to that desirable coffee consistency in so short a space of time. You must also take special pains not to label your bottles, because such a proceeding would enable you to know what you were doing, and would mitigate against your success as a failure producer.

Keep your exposed and unexposed plates in similar boxes all together, as by so doing you have excellent opportunities of getting mixed and exposing two or three times on the same plates, and when you are touring I should recommend you to wrap up your exposed undeveloped negatives in ordinary newspaper, the letter-press will then come off on to the film, and produce a nice effect in the finished print.

I must particularly warn those who wish to make successful failures that they can never succeed if they wash their dishes much. A small supply of

water in a cream jug is ample for cleaning three twelve by ten three-month-old fixing bath trays, and a couple of developing dishes, of course, in conjunction with the duster, which you must afterwards employ to polish up the dishes which you use for toning. By the by, this same piece of rag (which must on no account be washed from one year end to another) is very useful in the dark-room, as it can be employed either to wipe up slops or to flick the dust off plates.

As to developers. It is far better to try every formula you can lay your hands on, more especially if it runs into three or four solutions, the ingredients of which you are not at all certain about. The same applies to plates. Supposing you were to stick to one brand, no matter how expert a failure maker you were, you would find your work rapidly falling off as you got used to your materials.

Just a word as to developing. The best plan is to use a small quantity of solution, which you must pour on to the plate in as excited a manner as possible, then drain rapidly off into your measure. If the film is not unevenly covered you may be certain that you have used too much of the liquid, or that you have soaked your plate in water before applying it. Doing the thing rapidly is the best way to cause an uneven flow of the developer, a long steady pour is almost certain to result in a successful, evenly moistened surface being obtained.

With regard to fixing, it is just as well to remove the negative when the milky appearance, as the instructions say, has disappeared. Remove the plate immediately this happens, and place under a tap for five or six minutes. The result is that the negative will be but partially fixed, and will therefore, on intensification, produce a charming coffee-coloured, muggy-looking film. If, however, you do not want to intensify, be assured that your partially fixed, partially washed production will perspire freely, and spoil as much paper as you like to place against it.

To dry your masterpiece, I recommend you to place it film upwards on the kitchen mantelpiece on a cleaning day, and then all of it which has not been scratched off by the finger nails

of your household while groping for the matches, etc., will be beautifully flecked with dust and soot. Of course, had you turned the plate with the glass side downwards, and leant it against the wall, it would have dried just as quickly, and with less danger in the ordinary sense of the word. If, however, you require to take a print rapidly I should recommend you to warm your negative before a hot fire.

This will either produce blisters or cause the gelatine to run. Another way is to dry it out of doors, and to forget it until a few drops of rain have fallen. When such a thing happens you must on no account plunge the whole of the negative into water, or the failure will be arrested.

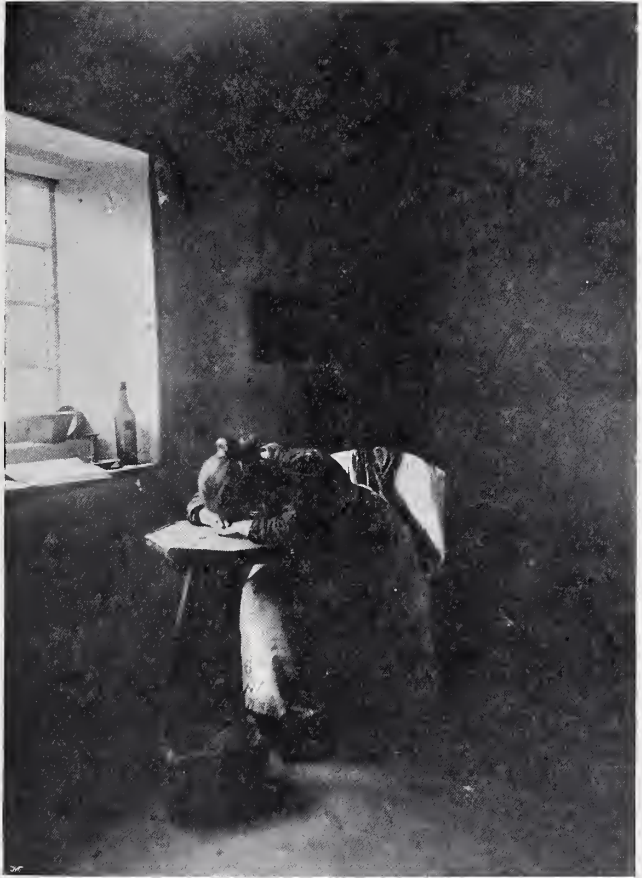
Any of the recipes given above are more satisfactory to the failure maker than the ordinary methods of drying slowly in a place free from dust, or soaking first in ether and afterwards in methylated spirits.

I presume now that you are fairly competent in the art of making failures in the chemical part of the business, and we will now go into the field.

I will first explain how you may make failures with the hand camera. One of the best methods is to hold the camera most unsteadily. To do this, you must grasp it like grim death, and press it against your chest or any other part of your body which is given to continual movement, then sight your object, and hurriedly jerk off the shutter. The ordinary photographer would undoubtedly not hold his camera as if it were a fiery charger, but would just grasp it with sufficient firmness to keep it still, and fire off the shutter

with great gentleness. This same ordinary photographer is not at all troubled as to the position in which he holds his camera, so long as his hands are free to manipulate the shutter with sufficient ease.

If you have a hand camera which focusses, never make a point of carrying it at one set focus, or you will be almost certain to get a sharp picture. It is by far the best to always be



indefinite, and not to know at what distance you should be from the object until you have looked at your scale. It often occurs in hand-camera work that where a failure is not intended the snap must be made very quickly indeed. It naturally happens that supposing you are accustomed to carry

General Competition. Prize Picture.
A Hopeless Dawn.
Wm. Baldwin, Foulridge.

your camera at say fifty feet, you can tell instantly whether your lens requires pulling out or pulling back to be in proper register. If you have to lose time in looking, well it is six to one the scene you had intended to take has changed. Therefore, if you wish to make a successful failure I can recommend you nothing better than fixing your focus one day at five feet, and another at six and so on.

I should also advise you to obtain a camera with as complicated a movement as possible, and to be careful to joggle it about as much as you can. You should also treat this changing arrangement as if it was manufactured from road-engine castings, and force and push as much as possible. If you do not do this, and if you gently entice your machine when it refuses to act, you might possibly gain your end in making the thing work, but at the same time prevent yourself from making a failure.

As to bellows cameras, you can make all sorts of failures with them. A good way is to see that the focussing screen and the dark slide are in different register when in position, and another way is to use the swing back at a big tilt with a large stop, which will result in a delightful fuzziness towards the bottom of the print, which is most desirable. Still another way of producing fuzziness is to mount your heavy apparatus on the gingerbread stand aforementioned, and to give it a good rock preparatory to taking the cap off. By-the-by, the best manner in which to take the cap off is to do it with a jerk, not as I have seen some folks do, that is, gently lift it till quite clear of the hood, and actually hold it in position until any vibration has ceased before they bring it clear and expose.

As to what length of time you should give, well this is immaterial if you are making failures. Supposing it is a fairly bright March day with some good fleecy clouds about, do not give as some people would an exposure out of doors of a second with f_{32} , but rather leave the lens uncovered for seven seconds with f_{16} . The result will be a very ghostly negative, which will impress you with the notion that you ought to have given it longer if you wanted more density. Should

it, however, be a foggy afternoon later on, you might try an instantaneous exposure of about one-twentieth of a second with f_{24} . The result of this exposure will be almost similar to that of the first.

Always be careful to photograph what others have photographed, originality is fatal to failure. If you visit a stock place, take stock views, using as your guide those sleek, shiny, sixpenny German albums, you may then be certain to get something common-place.

You can make decent failures by being careless about the lighting.

Always see that the sun is directly behind your back, and "full on," and you will then obtain results like bad flash-lights. On no account must the source of illumination be on one side, or you would get roundness and effect, and on no account attempt to take photographs very early in the morning or late in the evening when the pictorial mists are about or you will get something artistic.

Always, where possible, introduce models quite out of keeping with the surroundings. Sunday school teachers in billycocks and check pants come out well in picturesque farm yards, especially when they sit down or lie at full length and face the lens. If they sit, let them place a hand on each knee; if they lie, they must rest on one arm and cross their legs. In either case, see that their billycocks are well to the back of their heads.

Children are always satisfactory as models, especially when they are allowed to stand in a row and face the camera with their mouths open. A little judicious terrorising to begin with calls up the right expression.

If you are engaged in home-portraiture, outside in the garden say, select some ivy-covered wall as a background, the high-lights on the leaves will help to take away the interest from the sitter. You should also provide a small table, covered with an antimacassar with a few books on it, you usually find such things in a garden, and you should always follow nature.

If indoor portraiture is in question, place your victims near an unshaded window. Never employ a clothes-horse with a white table cloth thrown

over it to act as a reflector, and never screen the direct light with tissue paper. Give a short exposure, develop till the high-lights are quite opaque, and print on bromide paper. The result rarely fails to please the sitter's enemies.

I can go on describing how to make failures *ad lib*, having served a long and expensive apprenticeship to the business, but I think I have suggested sufficient ways for you to start with. After again reading through what I have written I can see no reason why even the merest tyro should not become a proficient failure maker in the shortest time. There are of course a hundred ways in which defects may be produced, which I have not touched upon, but I think I have explained enough to let all see that to make failures is really very easy, and that the Gentle Art is really one which comes naturally to most.

Peter Eland.

"ANSWERS TO CORRESPONDENTS."

IT is a curious, but well-known fact that the page in any magazine claiming the above title, or its equivalent, is generally the first to be read. This remark can easily be confirmed by anyone who is curious enough to observe the peculiarities of the reading public. In this column the editor seems to take readers into his confidence and keeping, giving them the information they seek; the said information ranging from the height of the Queen to the number of legs possessed by a caterpillar. In a paper treating of technical subjects, photography for instance, if the information is given in a pithy manner on all branches of the art, and the answers are given in such a manner that the general reader, as well as the correspondent to whom they are addressed, may understand them, it increases in value a thousand-fold, and it is no wonder the reader turns to such an extensive storehouse of information—a veritable *multum-in-parvo*.

Some of the questions often seem unnecessary, so silly indeed are they,

that I wonder an editor has patience to answer them, but he does and very cheerfully too, and even asks them to write again; it is often said that editors are long-suffering, and I think this must be correct.

Some of the questions are of such a character that with a few moments' reflection, or practical work on the part of the questioner, they could be answered in less time than it takes to write them, but there always was a desire among the youthful element to see their names in print, and as long as this craze continues, editors will undoubtedly be bothered with superfluous questions. To the tyro this may seem a harsh summing up, but it is none the less true, as I will try to prove.

One of the most frequent questions to reach an editor's sanctum is something to this effect, "Which is the best plate and developer?" Now there is no "best" in the matter at all. If a dozen of the best workers were each asked what plate and developer they favoured, we should perhaps get a dozen different brands. Good results are possible with all plates and with all developers, and this statement is confirmed by the sale, for were it impossible to work a particular brand it would quickly drop out of existence. Amateurs are too prone to dabble with different brands instead of mastering the peculiarities of one particular make, and it is when they get into this labyrinth that they write to an editor. Many of our foremost workers never did use but one brand, hence their unexcelled results.

Another frequent visitor is "What exposure does such and such a view require," or "I want to do a 12×10 enlargement on bromide paper, what exposure is needed?" Questions of this character it is impossible for an



editor or anyone else to answer. Let us look for a moment at the factors. The first question depends upon (1) the nature of the subject and its distance from the lens; (2) the quantity of light permitted to act, which is regulated by the stop and varies for a given lens with the area of the stop; (3) the quality or strength of light used, whether sunshine, diffused light, or any other; (4) the intensity of the light, a factor governed by the altitude of the sun, for not only is the light which reaches us from the sun actually brighter when the sun is higher in the heavens than when near the horizon, but its chemical activity upon the plate is greater; (5) the sensitiveness of the plate or film used. The second question has still more factors.

Looking at the questions again we notice that none of these important particulars are given, hence the impossibility of an editor giving anything like a serviceable answer. It is an easy matter to judge exposure for oneself by exposing a quarter plate or a strip of bromide paper in three or four different sections. To test the exposure required for views (this can, of course, only be done when there is a dark-room near at hand) set up the camera, focus, insert suitable stop, cap and insert slide as usual. When all is ready draw the shutter partly out, say $1\frac{1}{2}$ inches, and give one second exposure and cap again; draw out the shutter about another $1\frac{1}{2}$ inches, give another second exposure and again cap, finally pull out the shutter to its fullest extent and give another exposure of one second. A plate is now obtained having three different exposures—one, two and three seconds. Upon development we shall be able to see which is the most correct to give for a proper exposure. In practically the same manner can bromide paper be tested; a strip of the paper is pinned upon the enlarging board and covered with a piece of cardboard which is moved along the strip in order to give varying exposures. A much longer exposure is, of course, required for paper than for plates—minutes being given instead of seconds.

Another question which is as frequent as the tax collector's visits is something after this style, "Can I copy

a c.-de-v. with my quarter-plate camera?" This also it is impossible to answer without further particulars. The length of camera extension and the focus of the lens should always be stated, the latter too should also be distinctly and correctly named when writing for the focal value of stops.

Please to bear in mind that I am not condemning the "Answers to correspondents" column, on the contrary, I wish the editor would extend it; neither do I wish to deter beginners from writing, but what I want to do is to persuade them to take a little more care in putting their troubles upon paper, as in this way not only the editor but they themselves will be greatly benefited.

Richard Penlake.

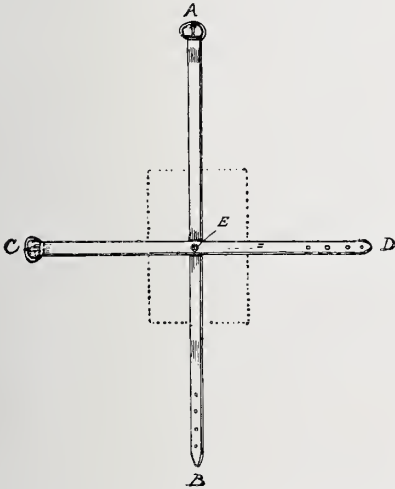
CARRYING PLATES ON TOUR.



WHEN away from home on a photographic tour the safety of one's plate boxes, whether they contain exposed or unexposed plates matters little, is a serious consideration. Anyone who travels with a strong portmanteau, or a Gladstone or a kit-bag, or a square-shaped leather hat box is already provided with a safe place for his plates since all these bags as a rule have locks of good quality. Those however who travel with less elaborate baggage are often at a loss to know what to do with their plate-boxes. Perhaps *the* best plan is as follows. Take two straps of good soft leather—if you cannot get what you want ready made have them made for you of pig-skin—and assuming you have four plate boxes $\frac{1}{2}$ plate size you will want one strap *AB* of 24 inches and the other *CD* 18 inches. The two straps should be sewn together, rivetted or eyeletted at *E*, at right angles to one another.

To pack up the plates, lay the straps flat on a table—the long strap vertical and the short one horizontal—and put the four plate boxes on the straps. Then strap the boxes tightly—not too tightly of course if the boxes are quite full of plates. An empty plate box placed on either side of the full boxes

will act as an efficient buffer both against undue pressure of the buckle, a knock or a fall, or against other chance injuries to the parcel. Here it may be noted that the best place for the buckle is at, or near, the edge of the box, where the box is supported by its sides and is most rigid and strong. It may be here stated that some plate boxes will bear being stood upon (when empty of course) with impunity. These



are the boxes that will stand travelling well.

The corrugated paper with which bottles are often packed is also an excellent buffer to place outside the boxes before they are strapped together for transit. For larger plate boxes longer and broader straps will be required. Webbing might be cheaper too than leather, and if good, almost as strong.—*Scramasaxe*.

COMBINED TONING AND FIXING BATHS.

H. J. L. J. Massé.



MUCH has been said, and no doubt will be said, about the merits and demerits of the combined toning and fixing bath for chloride of silver emulsion papers. In looking through the album of a postal photographic club the other day, it was amusing to see criticisms of this kind—"How can Mr. A. expect anything else when he persists in using

the combined bath?" "Is this print toned with Gregory's powder?" "I suppose the bilious colour is the inevitable result of using the combined bath." "Quite a study in rhubarb and magnesia," and so on *ad nauseam*.

Without going into the chemical side of the question at all, and the discussion of the causes of sulphur toning, it may be said that the first requisite in a successful combined bath is simplicity. The old advice, "do not make a sink of your developer," applies just as much to the combined bath. Some of the formulæ are, if not "sinks," at any rate complicated in their composition, and slightly bewildering to the user, especially if he acts, as an intelligent photographer—junior or otherwise—should do, as his own dispenser.

Out of the many formulæ from which choice can be made, the single solutions are the least to be recommended, unless a large batch of prints is required to be toned and fixed. If one of these single solution baths be used a couple of times and not carefully put away in the dark, there is always the chance of the gold being precipitated and the bath then becomes fit only for the residue tub.

One of these single solutions is here given:—

Hypo-sulphite of soda	4 ozs.
Sulphocyanide of ammonium ..	$\frac{1}{2}$ oz.
Lead acetate	1 dram.
Lead nitrate	1 "
Alum	1 "
Citric acid	1 "
Chloride of gold (1 grain in 1 dram)	4 "
Distilled water	20 ozs.

This is turbid when first mixed, but settles after standing for twenty-four hours, and is then ready for use.

Do not wash the prints before toning. When they are put into the bath, they at first will turn a brown colour, and after five minutes the fixing will be finished and the toning commence; the whole operation takes from six to eight minutes. The temperature of the bath should be about 60° Fahrenheit.

This solution should be kept in a dark cupboard.

In another well-known formula the bath is composed of two solutions which are finally mixed, and which will keep for a long time. Dissolve—

Water	24 ozs.
Hypsulphite of soda	6 "
Sulphocyanide of ammonium ..	1 "
Acetate of soda	1½ "
Saturated solution of alum	2 "

Fill the bottle containing this solution with scraps of sensitized paper, bad prints that are not fixed, and leave it for a day. Then filter and add the following solution :—

Water	6 ozs.
Chloride of gold	15 grs.
Chloride of ammonium.....	30 "

It is necessary to print deep enough and to leave the prints in the bath till, in looking through them, the desired colour, brown, dark, or bluish, is observed.

The combined bath in two or more stock solutions is preferable in my opinion, and has been used by me from the first appearance of gelatino-chloride papers of English manufacture. The Eastman Manufacturing Co. have recommended such baths from the first, and though the formulæ have been modified and revised from time to time, the original bath gives excellent results. Its composition is as follows:

No. 1.

Hypsulphite of soda	20 ozs.
Alum potash	5 "
Potassium sulphate	2 "
Sodium sulphate (Glauber's salt) ..	10 "
Water	160 "

First dissolve the hypo and the alum in the water and then add the potassium and sodium sulphates. Allow to stand for two or three hours before using.

No. 2.

Gold chloride	15 grs.
Acetate of lead	64 "
Water	8 ozs.

For use.—Take of No. 1 eight ounces, and of No. 2 one ounce. No. 2 solution should be well shaken before being added to No. 1. The prints should be immersed in this toning bath without previous washing. The depth of tone is judged by reflected light when using the combined toning and fixing bath.

Another formula is published by the Paget Prize Plate Company and is here given. It is apparently a modification of that just given in that the potassium sulphate is omitted, and the Glauber's salt increased to 14 ounces. No. 2 solution remains unchanged. This formula is recommended for the Paget Prize Print-Out Opals.

No. 1.

Hypsulphite of soda	20 ozs.
Alum (potash alum only).....	5 "
Sodium sulphate (not sulphite) ..	14 "
Water to	1 gallon

Dissolve the hypo and alum each in about a quart of hot water, mix, and then add sodium sulphate already dissolved, making up to one gallon with remainder of water. This mixture should then be left for some hours for the precipitate to settle, when the clear solution may be poured off or filtered and is then ready for use. It will keep indefinitely.

No. 2.

Gold chloride	15 grains
Acetate of lead	64 "
Water (distilled)	8 ozs.

Dissolve the acetate of lead in the water and add the gold. A heavy precipitate forms in this solution, which should be shaken up when any is to be poured out; it redissolves when added to No. 1 stock solution. For use, mix eight ounces of No. 1 with one ounce of No. 2. When this bath is used the plates should *not* be washed *before* toning.

The combined bath must be cold, not above 40° or 50° Fahr. This condition can be obtained by placing a piece of ice in the bath when toning. If your bath is too warm you will get yellow prints with a greenish cast in the half-tones.

Use a thermometer and keep it in your toning bath all the time.

Tone to desired colour and immerse prints for five minutes in the following salt solution to stop the toning:

Salt.....	1 oz.
Water.....	32 ozs.

If the prints tone in less than fifteen minutes, it is desirable that the following extra fixing bath be used to ensure thorough fixing.

After the salt bath give one change of cold water and fix for ten minutes in the

Extra Fixing Bath.

Sodium hyposulphite	1 oz.
Sodium sulphite (crystals)	60 grains
Borax	¼ oz.
Water	20 "

Wash one hour in running cold water, or in sixteen changes of cold water, when prints may be mounted same as albumen prints.

Examining prints while toning.—Tone to the colour desired in finished prints. Great care must be taken not to tone too many prints with the same bath. Nine ounces of the mixed toning bath made as per formula on preceding page will tone one sheet of paper of the standard size, $17 \times 24\frac{1}{2}$ inches, or one 1s. packet, and more should not be toned.

This combined bath is, of course, an *acid* bath, and any attempt to neutralize it will precipitate the alum.

A still simpler formula which I now prefer to all others is here given. It was given by the Rev. J. Carter Brown in the *British Journal Almanac* for 1893, page 617:—

No. 1, or H.

Hypo.	$2\frac{1}{2}$ ozs.
Alum	2 „
Soda bicarbonate	1 dram
Water	20 ozs.

No. 2, or G.

Acetate of lead	16 grains
Chloride of gold.....	2 „
Water	2 ozs.

He says, “To tone twelve sheets of half-plate size add one ounce of G to twenty ounces of H just before toning. The pictures require no preliminary washing . . . and they will scarcely overtone.”

This is a modification of one of the Eastman formulæ already given. Both the solutions keep perfectly and the bath is economical and convenient.

To sum up my experience as to combined toning and fixing baths the following rules should be observed.

Keep the paper dry and place in position in the printing frames in subdued light. If this be neglected pink tones may be the result.

Print deep enough. Do not be misled by the prettiness of the untuned print. An under-printed print will give unpleasant tones.

Keep the prints in a dry air-tight place till the time comes for toning.

Tone in subdued daylight. Gas or lamp-light is to be preferred to daylight if at all strong.

Keep the prints moving in the toning bath. If uneven patches or streaks are observed in the prints they are caused by the prints sticking to one another in the bath. Do not think that you can secure good results if

you leave the prints to take care of themselves.

Keep all dishes scrupulously clean. Hypo will cause red stains on the prints. If you suffer from moist (too moist) fingers in summer, be careful how you handle the prints or stains will appear.

If toning takes place too quickly, treat the prints to a supplementary fixing bath.

Do not attempt to tone with an exhausted bath. Follow the paper-makers' instructions; and do not attempt to revive the bath by adding gold haphazard. It is better to mix a fresh bath.

Let the washing be done well and quickly. This is preferable to long and slow washing.

Frequent changes from one vessel to another often answer better than an expensive washing apparatus, as the latter, by taking the prints round too fast, creases them up and wears holes at the corner of the crease or fold.

Keep the temperature of the bath about temperate, *i.e.*, 55° Fahr. Sometimes 50° is recommended, sometimes 60° . Gelatino-chloride papers will stand up to 68° or 70° . After that the emulsion begins to leave the paper.

If these conditions be observed the appearance of the prints seems all that can be desired, and their degree of permanence, in spite of severe tests, quite satisfactory.—*Condensed from “The Practical Photographer.”*

THE SELECTION OF DRY PLATES AND DEVELOPERS.

By Silas W. Nourse.



MATEUR photographers, who simply fill their plate-holder, make the exposures and take the plates to a professional to have the balance of the work done, have no idea of the pleasure they are thus throwing away, or of the opportunity for instruction lost.

Following the rule generally laid down by the professional photographer, “learn how to use one kind of plate

and developer and stand by them instead of changing around every now and then," is not always a wise plan, but, on the contrary, by having some orthochromatic, non-halation and high, medium and slow speed of the ordinary plates on hand, almost any kind of a difficulty can be overcome to start with.

For example: Should there be some views to be taken where one knows the foliage is very dense, the orthochromatic plates would be the best to take along, as far more detail would be brought out in the foliage than on the ordinary plate; or should some portraits be taken, where the head was fairly large, the skin would be much smoother and resemble more a retouched negative, on an ortho. In fact, if the orthochromatic plates were used altogether, the small difference in the cost would be repaid by the quality of the negatives produced.

Some children playing around the house, or a dog or a cat who has slipped into a chair near a window to take a nap, would make an admirable picture, but none of them can be disturbed, and on every side there is a window to cause halation and the subject is let drop, whereas, if a non-halation plate was at hand, what a fine picture might have been obtained.

For snap-shots in general, the ordinary high-speed plates are very satisfactory, although the high-speed orthochromatics could often be used with much better results. For copying, the slower plates are the best to use.

The next step, and one of the most important points, is the developing, for upon the quality of the negative depends the quality of the prints.

For the variety of pictures and conditions surrounding them and for the variety of plates which should be used, an assortment of developers should be kept on hand, namely: Pyrogallic acid, metol, hydroquinone and eikonogen, made from any good recipe and in two solutions, also a bromide of potash solution, labelled restrainer.

Pyrogallic acid developer is the best one for views and portraits taken during the warm weather when the light is most actinic. An over-exposure can be corrected by a drop or two of the

restrainer; for slight under-exposures, when more detail is required, remove the developer to the graduate and flow the plate with the sal soda solution, generally marked number two, for a few minutes, then pour off the latter and return to the developer, which was started with. For more density, add a small quantity of the pyro solution, or number one, to the developer; thus an incorrect exposure can be doctored up so as to obtain a first class negative, and the printing qualities will be found superior to negatives developed with any of the other developing agents.

The following is an old and simple recipe and well worth trying:

I.

Sulphite soda	6 ozs.
Pyrogallic acid	1 "
Water	16 "

II.

Sal soda	4 "
Water	16 "

For use take one oz. of No. 1 and one oz. of No. 2 and six ozs. of water.

It is best to make this in small quantities and have it fresh.

Considering what a cheap developer this makes, throw away the portion that has been used after each batch of negatives is developed, thus preventing stained negatives.

When winter comes, under-exposures are apt to be bothersome for a while. Then an eikonogen developer is better than the pyro, although such good whites can not be obtained as with pyro, but this is easily remedied by starting with eikonogen developer, made from some good recipe, and when the required detail has been obtained, pour off the eikonogen and finish with hydroquinone, that is, until the proper density has been reached, and the white in negatives treated this way will be much better than in those developed with eikonogen alone. On the other hand, should the eikonogen and hydroquinone be combined in one developer, commonly known as eikocum-hydro, harsh contrasts are apt to result if one is not familiar with the handling of it.

For flash-light photographs, or where one fears under-exposure, the following

recipe will be found to bring up fine negatives where other developers would fail:

EIKONOGEN DEVELOPER.

Water (distilled)	10 ozs.
Sulphite soda, cryst.	2-3 "
Carbonate potash	1-3 "
Eikonogen	1-3 "

Hydroquinone, alone, is good when contrast is looked for; fine black and white effects can be obtained with it.

For snap-shots, nothing is better than metol-soda, or metol-potash, made in one or two solutions, as desired; care must be taken to develop the negative half as dark again as with any other developer, for there is a tendency to bleach out considerably in the hypo.

Metol and hydroquinone combined will correct the tendency to fade; nevertheless, it has its faults, making negatives of a very slow printing quality.

By having this variety of developers on hand, almost every exposure is bound to be a success after one has learned to handle them, and a collection of negatives well worth owning will be the result.

The next important step is the fixing, which should be thorough. I recommend the following bath:

Water	64 ozs.
Hypo	16 ozs.
Sulphite soda	2 ozs.
Sulphuric acid	1 drachm.

Dissolve hypo in 56 ozs. of water.

Dissolve sulphite soda in 6 ozs. of water.

Dilute the sulphuric acid in 2 ozs. of water.

Pour the sulphuric acid solution into the sulphite of soda solution, and then add to the hypo, omitting all alum.

In warm weather, after fixing, place the negative in an alum bath or in a tray of water containing a few drops of formalin, but don't mix any alum with the hypo solution, as stated in some recipes, for a chemical decomposition sets in, and in a short period of time the alum or the hypo ceases to exist and a precipitate of sulphur will be found at the bottom of the bottle, and only sulphuric acid and sodium sulphite remain. These will remove developer stains and act as a hardener

to a certain extent, but where and how is the fixing to continue if the hypo has become decomposed by the chemical action of this bath?

Thus it will be seen how important it is to omit the alum, which is the seat of all the trouble, and add a little hypo every now and then, for even without the alum, a silver salt is formed by the chloride of silver and hypo, which is insoluble in water but soluble in hypo.

After fixing, the negative is thoroughly washed for twenty minutes in running water and if inclined to be weak, intensified before allowing to



dry and if of proper density, placed on the drying rack to dry. The following day, printing can be started, but if impatient and prints are wanted at once, stand the negative on the drying rack for five minutes, so the surplus water can run off, then put it in a tray containing alcohol for four or five minutes, and then remove it to the drying rack where drying will be completed in a quarter of an hour, or in less time if placed near heat, but this has an inclination towards making the negative dry darker. — *The Photo-American*.

Boys' and Girls' Games Competition. Prize Picture. Marbles. J. Cariss, Eccleshill.

The Annual Junior Salon.

Full particulars of the *Junior Salon*, which is the Double Summer Number of the *Junior Photographer*, will be found in last month's issue. The *Salon* is a special supplement to the ordinary magazine, and is entirely devoted to reproductions of the work of the readers of this journal. Everyone can submit photographs to the "Hanging Committee," who will select as many as possible for the Exhibition. No prize is offered, but the best photograph received in each class will be awarded a certificate, along with twenty-four half-tone reproductions on art paper. A limited number will also be marked "On the line." The last day for sending in is July 10th.

CLASSES.

1. Landscape or Seascape (with or without figures).
2. Genre, Figure Studies or Portraits.
3. Archæological, Geological, Architectural or Scientific.
4. Hand-Camera or Snap-Shot Work.
5. Animals and Birds.
6. Flowers, Grasses, Mosses, etc.
7. Humorous Subjects.

RULES.

Each photograph must be accompanied by a Salon coupon, which must be securely fixed to the back of the print by one corner. Entries not complying with this regulation will be *immediately disqualified*.

Two Salon Coupons will appear in April, May and June, so that every reader can send in six prints without additional expense. If he cares to send more than that number he is quite at liberty to do so by purchasing extra copies of the magazine.

A competitor may send as many photographs for each class as he likes, provided each is accompanied by a separate coupon.

The coupons must bear the name and address of the sender written plainly in pencil, the other particulars being inscribed in the spaces left for the purpose.

If there is any doubt as to the class to which the photograph belongs, that space may be left vacant for the Editor to fill in.

The photographs may be of any size up to and including half plate, and should be sent flat and unmounted. They should be addressed to the Editor, *The Junior Photographer*, Bradford, and marked on the top left-hand corner of the envelope "Junior Salon."

The latest date for reception is July 10th, but the sooner the photographs arrive the better.

The prints sent in become the property of the Editor, and in no case can the unsuccessful ones be returned.

The Editor is the judge, and his decision is final.

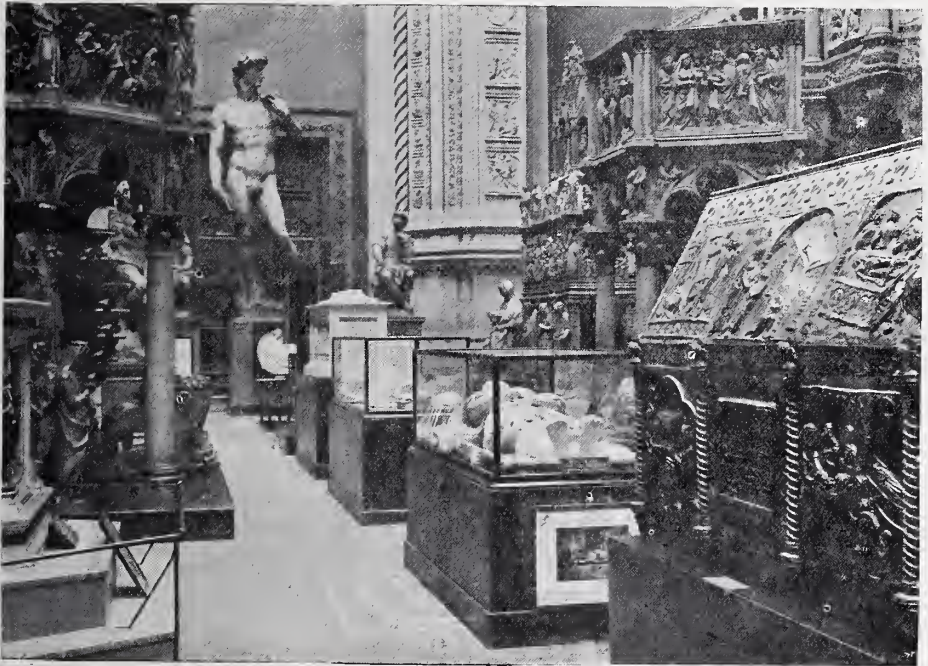
Our Prizes.

General Competition.—The prize is awarded to Wm. Baldwin, 1, Skipton Road, Foulridge, and certificates to W. L. F. Wastell, South Woodford, Essex; Mrs. Delves Broughton, 4, Embankment, Bedford, and W. D. Chapman, 65, Greville Road, Southville, Bedminster, Bristol. This has been really a very good competition, artistically much better than last. There were a great many prints which all betrayed some attempt at composition, and it is regrettable that in many cases only very slight defects prevented them taking a high place. For instance, among this number we find a contribution by Maxwell showing two boys paddling in a brook, while another looks on. The smaller boys are excellently posed, and there is not much amiss with the bigger one, but the lighting is not sufficiently

striking, and as a result the figures run into their surroundings, and at a little distance apparently totally disappear. T. Berry sends us a photograph of "Moss Lane," which is nicely chosen and makes the most of the subject. The foreground is good, being a well broken up road, but alas, the sky has unfortunately been left a perfect blank. Merrylegs' photograph in a picturesque wood was taken the wrong way up on the plate, and lacks a suitable model, and Monte Cristo's treating of a similar subject fails because the tree trunk in foreground has not length enough to give the idea of a long upright picture. He should have placed his camera a little further away to get a better result. Pygmalion very nearly hit the excellent mark with a study of wind-blasted trees, which is very wild and suggestive. The only fault we find with it is that there is hardly enough foreground, and that the bromide paper on which it is printed has been fogged slightly, which has caused a veil over the whole. We should recommend him to try this place once more, as the trees themselves leave nothing to be desired. Pitou has a very pretty little study of a child reading, which is quite pictorial in the matter of lighting and pose. Pitou, however, seems somewhat messy in his manipulation, and his photograph is unpleasantly spotted all over. Another child study by Singe is natural, but, unfortunately, out of focus. Alan sends us a beautifully finished print of two little girls swinging, and the only thing which detracts from this is the fact that the child on the swing is gazing a little too pronouncedly at the camera. To get the best effect Alan must cut off exactly an inch and a half from the right-hand side, and he must print in a sky, a business which will be very easy. A very fine study of trees, by One Year Old, is worth notice, for it is well lighted and most artistically selected. The foreground, however, is very much out of focus indeed, which is, of course, a mistake. One Year Old must remember that the foreground is practically the most important point in a picture of this class, and should be treated as such. Sir Ludar had a pretty spot at his disposal and some excellent models, but the result is unpleasing because of the lines which are all one plane, that is the feet of the geese and the horses and the boy, and the root of the trees and the bottom of the railings form one unbroken line from one side of the picture to the other. Tulledge's print has all the elements of a picture in it, and we cannot understand why he has not succeeded. The sky is well chosen, and the sheep are in a nice position, and yet, that striking pictorial effect which one would expect to be produced from such excellent materials seems to be absent. Very pictorial is "At Eventide," by C. E. S. I. The atmosphere is rendered with exquisite feeling, and the whole is a most satisfactory exposition of the end of a showery summer day. Bandersnatch, in a prettily toned print, shows the effect of a storm in a forest. The lighting is excellent, and there is a good deal of feeling about the whole, but the print as it stands is a great deal too square to be really satisfactory. It would have been better had the photographer taken up a position a little further away in order to allow him to trim off

the sides and thus continue the scheme of the upright tree trunk lines. Penholder ought to have produced a very good thing for he had a nice model and a pretty place. The lady is represented as leaning over a broken sea-wall, looking out towards the ocean in expectancy of her husband's return. Her feet are embedded in bracken, which (alas for pictorial effect) is all out of focus. One feels sorry when one sees an attempt like this, which with a little more care would have been very pleasing indeed. Among others the prints by Kea, Juno I., Rego, A. B. Causton, Artie Dunn, Retlaw, Cockle and Chemic have claims to honourable mention on account of the artistic qualities; while technically photographs by Mikado, Cock Robin, Pilgrim, Coneyhatch, Ern, Larkspur, Stoneycroft, Badger, Snowflake, Matty and Todui call for the highest

rather than for one which calls for special effort. The technique apparently lets down a great many who have entered this contest some of the prints falling very short in this respect. The most popular game was marbles, of which quite a number of pictures were sent in. One by Master of None was excellently grouped, and nicely lighted, but the fatal defect was that the boy on the left-hand side had moved the top part of his body. Another really very good group of marble players came from Sir Percival. The boys in this picture are suitable models, but unfortunately the lighting is somewhat flat, and there is a great lack of detail in some of the darker portions of the costumes. Sir Percival should be able to make something with these youngsters. There are several other prints which are perhaps equally as good as those singled out for mention,



possible commendation. These latter gentlemen, however, before they appear as prize winners will have to pay a little more attention to art.

Boys' and Girls' Games Competition.

—The prize is awarded to Jethro Cariss, 36, Bank, Eccleshill, near Bradford, and a certificate to Alan T. Jones, Tregleath, Newport, Mon. This contest, which from its very simplicity, ought to have proved popular has been a decided failure, very little really good work turning up. This is most surprising, as the subject was so easy that we quite expected a "slump" in boys' and girls' games. However, apparently our readers prefer to risk sending in for an unclassified general competition,

but so level and mediocre are the whole of the contributions, that those noticed were practically drawn from the bunch haphazard. One thing, however, the boys' and girls' games contest has shown us, and that is that our readers have plenty of models. What we want to know is why do not they utilize them, instead of everlastingly snapping at commonplace country views and ordinary river scenery?

Slum Life Competition.—(Closes May 25th).—We offer a prize of a guinea for the best series of not less than three and not more than twelve photographs illustrating life in the slums of any city, town, or even village. Comparatively few have any idea "how the poor live," and think that such miserable conditions as those described by agitators do not exist. We want to prove by means of photographs that such places

General Competition. Certificate. An Interior, South Kensington Museum.
W. L. F. Wastell, South Woodford.

are in our land even in this advanced age. The coupon was given last month.

General Competition.—(Closes May 25th.)—A prize of 10s. 6d. will be awarded for the best photograph sent in, any subject. The coupon was given last month.

Unique Competition.—(Closes June 25th.) We offer a prize of 10s. 6d. for the most unique photograph submitted. This may be a representation of a natural phenomenon, a freak of nature, or anything else equally quaint or curious. The coupon is given in this issue.

Floral Text Competition.—(Closes June 25th.) We offer a prize of the value of 12s. in books selected from the publications of Messrs. Percy Lund, Humphries & Co., Ltd., for the best photograph of flowers arranged around suitable wording, something in the manner shown in the sketch. The quotation is left to the taste of the competitor, as is also the precise way in which the flowers are to be grouped. In our opinion, however, we should



suggest that they are not allowed to fill the whole of the plate, but are kept well within the centre, leaving a good white margin all round. If the competitor is not good at lettering, he may use a printed text, as in the judging, the effect of the flowers and the general arrangement will weigh with us in a greater degree than the shape or style of the letters and their finish or the want of it. The coupon is given in this issue.

Laziness Competition.—(Closes July 25th.)—We offer the Volume of *The Practical Photographer* for 1896 as a prize for the best photograph illustrating laziness. July being an essentially lazy month, we feel certain that this competition will be popular, as no doubt any number of models will be obtainable. A lazy man, woman or child reclining in a hammock, or at full length on the grass in the hot sun would all be admirable exponents of the title. It will be easily seen that as no special accessories are required everybody can compete in this contest. The coupon will be given in the June issue.

Tree Photograph Competition.—(Closes July 25th.)—We offer a prize of 10s. 6d. in books selected from the publications of Messrs. Percy Lund, Humphries & Co., Ltd., for the best photograph of a most graceful tree or clump of trees. Mr. Matthew Surface's studies in this direction which will be found in the earlier numbers of this year's *Junior* show what can be done in this line, and we want to

encourage our readers to make an inroad into this most interesting branch of the art. All kinds of trees are eligible, so long as their *contour* and general lines are pleasing. We should suggest that the best time to take trees is either early morning or sunset, as at mid-day there is considerable fear of halation, when the branches stand out against the sky. It must be remembered especially that light and shade plays a most important part in the successful photography of trees. The coupon will be given in the June issue.

GENERAL RULES.

All pictures, etc., sent in must be accompanied by the proper *coupon* cut from the advertising pages of the current issue, or issue in which the particular coupon appears.

A competitor may send in as many photographs as desired, provided each is accompanied by a separate coupon.

The coupon should be affixed to the back of the print by one corner, and bear the name and address and other particulars.

All photographs, etc., should be sent flat and unmounted, addressed to The Editor, *The Junior Photographer*, The Country Press, Bradford. They must arrive not later than the 25th of each month to be in time for the succeeding competition.

The prints, or manuscripts sent in become the property of the Editor, to reproduce if desirable. In no case can unsuccessful ones be returned.

The photographs must be the competitor's own work, and may be any size, but they are preferred not larger than whole-plate.

The Editor is the judge, and his decision is final.

A special coupon is provided for foreign and colonial readers, available for any competition at any date.

Our Laboratory.

LOCAL REDUCTION OF NEGATIVES.—Negatives can be made softer by careful rubbing with a soft piece of leather and alcohol. It is a slow process, and to accelerate it the addition of powdered sepia is recommended. The sepia is ground on a medium fine piece of emery paper, and applied with a piece of soft leather. In this way very dense portions of a negative may quickly be reduced so as to print without any trouble.

SOAKING NEGATIVES.—Do not leave negatives soaking too long in a washing-trough, as several unlooked-for things may come to pass. If left too long, *i.e.*, for some days, —this may be done by accident—the film will probably leave the glass or failing that, may become quite brittle and go to pieces when touched. If the trough be placed on the floor and this floor be one that gets overheated by gas vapours from below, the film may go in a similar way in one evening, especially if the dark-room be at all warm, or the time of year be summer.

NON-POISONOUS INTENSIFIER.—A formula for a non-poisonous intensifier has been given in several papers, which does not in my hands produce satisfactory results. The formula says: Soak the negative in water till soft, then drain and immerse in a bath of ammonia 1 oz., water 1 oz., for a minute and a half and then place in cadmium bromide 15 grains,

alcohol 35 ozs., till sufficiently intensified. Now this is by no means a cheap intensifier, owing to the price of alcohol. I made some up and treated the negative as directed and the result (even after a prolonged washing) was a negative full of curious markings like tears. Whether there is a mistake in the formula or not is a question that perhaps others can say from experience. At any rate it is not quite accurate to say it is non-poisonous, for W. C. J. Leaper says that cadmium salts *are* poisonous and he gives the best antidotes, *viz.*, sodium carbonate and white of egg.—*H. J. L. J. M.*

METOL-HYDRO DEVELOPER. — For transparency and lantern plates.

A.

Water	16 ozs.
Metol.....	30 grains.
Hydrochinon ..	30 grains.
Sodium sulphite (crystals) ..	240 grains.

B.

Water	10 ozs.
Potassium carbonate	120 grains.

C.

Potassium bromide.....	1 oz.
Water	10 ozs.

To develop: A., 1 oz.; B., 1 oz.; C., 10 to 20 drops. Can be used repeatedly. Temperature should be between 70° and 75° F. Too cold a developer will not give density, while a warm developer tends to give fog.

Our Show Room.

A catalogue of large dimensions has been recently put forth by the City Sale and Exchange Photographic Stores.

Messrs. W. Watson & Sons have issued a comprehensive catalogue of lanterns and slides, which all intending purchasers of those articles should peruse.

Messrs. R. & J. Beck will be pleased to send a pamphlet descriptive of the construction and management of their "Frena" Camera to anyone on receipt of a post card.

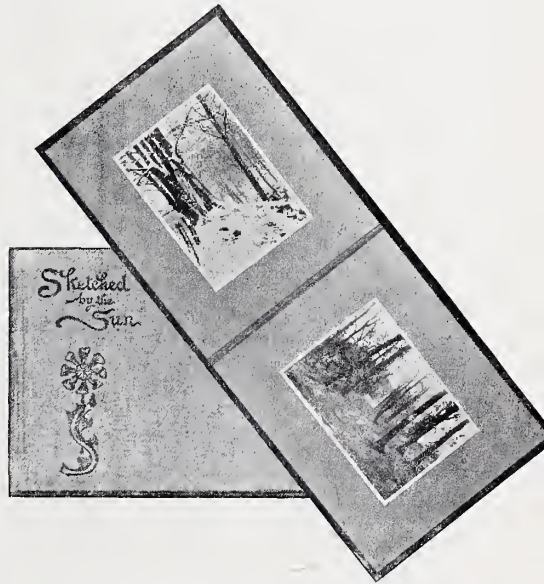
A convenient film storing album has recently been put on the market by Messrs. R. & J. Beck. It holds a hundred negatives, each of



which goes in a numbered envelope, while at the end there is an index for registering. The picture shows what this is like. The price is reasonable.

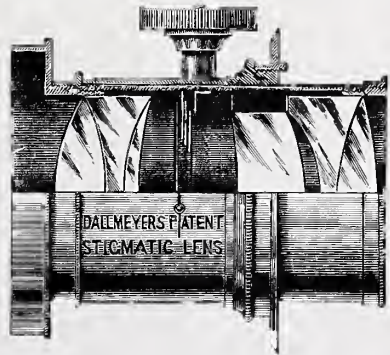
A preparation to keep handily by one on the laboratory shelf is the Cresco-Fylma Uranium Intensifier, which may not only be used as an intensifier, but also for reducing negatives, and for toning lantern slides.

The success which attended and is still attending the production of the "Sunny Memories" Album, has led Messrs. Percy Lund, Humphries & Co., Ltd., to turn out another form of album, for specific sizes, particularly adapted for bromide, platinotype, carbon and matt surface prints. The leaves



are of different shades of rough cardboard of a quiet, artistic shade. Round each print there is a white slip and the prints are not mounted but pushed in. The illustration shows the album open and shut, bearing on the outside the words "Sketched by the Sun."

A new lens of exceptional power and quality is Dallmeyer's Stigmatic, which covers to the margin of the field with absolute

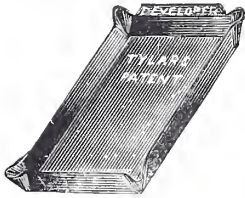


definition. For copying, and many other performances of a special nature it is invaluable.

Even in summer time, the photographer who is often occupied with other matters

during the day, and cannot conveniently carry on daylight printing, will find it advantageous to have a supply of bromide paper at hand, for print making in the evening. The manipulation of bromide paper is simple enough, and the latitude at disposal in paper of varied surfaces and tints makes the process one of the most adaptable to all manner of subjects. Messrs. Wellington & Ward, who have done much to popularise bromide paper, supply several kinds, including pink enamel, toned, and platino-matt surface. With such a variety at disposal there is no disadvantage whatever in not being able to print by daylight.

How essential it is to keep one's trays clean, and as far as possible to put the same solutions in the same trays, is a principle dwelt on in



every text-book, and one which cannot be ignored if first-class results are desired. Towards this end, trays marked with a title so as to identify them are uncommonly useful, and though not a new thing, yet we

think it worth while mentioning Tylar's dishes which are supplied in sets marked "developer," "hypo," etc.

Our Critical Column.

Under this heading the Editor will, in a friendly spirit, criticise photographs by any readers who care to send prints for that purpose. In special cases failures will be illustrated, with suggestions for their improvement. Attention is called to the fact that the bad points mainly are mentioned. Some of the photographs we receive are excellent in many respects, but we consider that to point out their weaknesses is of much more value than to extol their virtues. Prints should be sent flat, the package marked "Critical Column" on outside, and name and address of sender should be written on coupon affixed by one corner to back of print. A *nom-de-plume* may be added for publication. The Editor cannot undertake to return prints. Critical Column coupon must be cut from the latest number of *The Junior Photographer*, and accompany each print sent. The coupons run out of date on the 25th of each month, and after that day they become valueless.

SPECIAL NOTICE.—Those who desire a special criticism without the inconvenience of waiting for its appearance in these columns, may send the print together with sixpence or a shilling in stamps, when the Editor will furnish accordingly a careful criticism by post within a few days, pointing out, as fully as possible, the faults of the picture, and the steps which should be taken in future. For this no coupon is required, but name of sender should be written on back of each photograph. We also reserve the right to reproduce any of the photographs sent in for this purpose should they sufficiently "point a moral."

W. H. B.—The place was pictorial, but you have posed your models most unsatisfactorily. They ought to have been taking interest in one another and not in the photographer.

CADETTEE.—Too chalky, and somewhat commonplace. You have slightly under-exposed and considerably over-developed.

S. I.—This is too formal, and you do not quite manage your bromide printing right we fancy. Do not try to take views in parks. They are rarely worth seeing.

PITOU.—"The First Lesson" is not nearly as nice as the print you sent in for the General Competition. You do not seem to get any focus at all towards the bottom of the photograph. We are glad to observe that you try figure studies.

MARUJA.—Here is a photograph which is certainly out of the common, and in a great many ways commendable. The idea of the tired gipsy resting in a wood is very good, and the position of the figure and the setting amidst which she lies leave nothing to be desired. There are one or two little anachronisms, however. For instance nobody, we should imagine, could sleep comfortably with the head propped up on the arm in the manner shown. Undoubtedly the face of Maruja's model was specially suited to this position, but it gives a feeling of uncomfortableness to beholders, suggesting cricks in the neck, and the like evils of sleeping in constrained positions. In our opinion it was quite unnecessary for the girl to close her eyes. People as a general rule can rest their limbs just as easily with their optics open. Another little mistake was that an isochromatic plate was not used, or else some other fruit substituted for the oranges (for the girl is supposed to be an orange girl), which being of a yellow colour come out quite black and untrue to nature.



And, lastly, we should presume that this maiden, from sunny Italy, is supposed to be sleeping in one of the groves which fringe the Campania. How comes it, then, that a plant-pot disports its prosaic form amid such poetically suggestive surroundings?

NEWLANDS.—This is out of focus towards the bottom, due, we should fancy, to your having got too near the sitters. It is not nearly up to your usual standard.

ONE YEAR OLD.—Your "Way to the Village" should have been taken the other way up on the plate, and should have had life interest added. The bare patch of roadway is rather an eyesore, and if you had a figure going down it, a vast improvement would have been effected.

REGO.—You must take more pains when you try architectural work. The spire of your cathedral is not straight, while the buttresses are all tumbling in towards the centre of the print. The exposure was correct, but this unfortunate incorrectness of line completely ruins the whole. The remedy was easy. You should have used your swing back.

Submitted for Criticism by Maruja.

ELECTA C.—This is very pretty, nicely trimmed and well selected. Printed on good artistic paper, we do not think anyone will be able to find fault with it. It is one of those charming little expositions of quiet restful English country life which occasionally break



upon one through the medium of photography. A quiet, lined evening sky would have been in keeping with the general *motif*.

VERAX.—This is a fairly good portrait, but just a little bit large for the size of the plate, or at all events for the size of the paper as you have trimmed it. It should, however, give satisfaction to the lady.

AYRSHIRE LADDIE.—You ought to have got something a great deal better in this spot as the surroundings are pictorial. We fancy that the lighting was not effective enough. An hour before sunset would give you better results. We might suggest that the gentleman is not suitably attired for a cowherd.

LITTLE OONEY.—This is badly out of focus, which is regrettable, as the little girl was nicely posed, and quite free from stiffness. There is no help for it but to try this photograph again.

WANG.—You ought never to take a photograph with two roads in it leading right into the picture from the spectator, as the effect so produced is always that of two distinct pictures. If you cut the print very nearly up the centre, the composition is greatly improved, as you have then two fairly pleasing upright pictures. See the divided picture reproduced this month.

FULLEDGE.—We are glad to see you attempt this kind of work. The clump of trees to the right is most graceful in shape, and it is only to be regretted that the somewhat formal embankment running from the left to the centre of the picture destroys the natural and wild effect. Your best plan would have been to use a large stop and focus for the tree trunks. The eyesore in the middle distance would then have been thrown out of focus and subdued. A tiny bit more exposure would not have been amiss.

GINGHAM.—This is not at all bad, but we fancy you could have selected a slightly better position. A roadway running out of the picture always gives one an uncomfortable feeling, especially when the other end of it disappears not near the centre of the print, but too much to one side.

Submitted for Criticism by Electa C.

J. E. WELLS.—Your photograph is nice and soft, but it is not in very good focus, and is, of course, somewhat formal. We like it better with exactly an inch and a quarter trimmed off the left-hand side, and about half an inch off the right. "Another way," as the cookery books say, is to cut three-quarters of an inch off the sky and a quarter of an inch off the bottom.

PADDIE.—The dog is not in good focus which is regrettable, as it occupies a nice position, and the old barrow and garden tools form a fairly satisfactory background. The exposure was quite correct, and the lighting is fairly pictorial.

A. J. F.—There is too little boy and too much surroundings. It is very difficult to get satisfactory photographs of little children with a hand camera which does not focus, as you are not able to get near enough to give them a desirable prominence in the composition.

IZAAK.—This is really capital from an artistic standpoint. The poses are most natural, and the composition good. It is unfortunate, however, that it is somewhat hard, though we think you might improve this by printing on another kind of paper. There seems plenty of detail, and if the negatives are thin, by printing through tissue paper you should get a better result. We wish you would try proofs in some other manner, and then send them along to us, and if we find them satisfactory we may be able to reproduce for fuller criticism.

MACDUFF.—This is nice, but somewhat flat. Views in woods must be strikingly lighted if they are to be satisfactory, and it is desirable to have either bright sunlight, or considerable mist to separate the different tree trunks, and the different perspective planes from one another.

L. P. W.—You ought to have made something more satisfactory when you had such a pictorial spot at your disposal. As a matter of fact there is too much uninteresting sea and too little foreground, and the lad although occupying a good position and fairly well



posed, is too near the edge of the print. You could have altered all this by lowering the legs of your tripod, and giving more prominence to the foreground. The photography itself is capital, and could not be improved upon.

Submitted for Criticism by L. P. W.

CASTRIAN.—No, you know you should not take people sitting on gates in this way. You should have let them be doing something, for to photograph them merely staring at the camera in such uncomfortable attitudes, was a cruelty and a waste of plates.

RET LAW.—Your position was very well selected indeed, and could not have been improved. The fault lies in the fact that there is no atmosphere, nearly all the photograph being on one plane. This may have been due to your slightly under-exposing, or to the fact that the day on which you took your photograph was preternaturally clear.

MASTER OF NONE.—This picture serves us as an excellent example of the art of trimming. Master of None apparently has not heeded the advice we have given in this journal, that one road leading into a picture is desirable, but that two are not. Master of None therefore went out and straightway took a couple of paths. As a whole the composition thus produced was deplorable, but when cut exactly



down the middle two really passable photographs result. Undoubtedly the one to the left-hand side is the prettiest and most satisfactory, and if Master of None prints in a suitable sunset sky, she will have one of those pleasing upright pictures which, when properly mounted, form charming little souvenirs of our holidays in the country.

SNIP-SNAP-SHOT.—There is just one fault about your print and that is the title. You call it "The Swan's Nest." As a matter of fact it is more a view of the surrounding country than of the nest, there being too little swan and too much mountain. Now had we been you, with such a landscape before us, we should have said "Bother the swan," and gone in for something artistic.

HARDRADA.—This is out of focus, and it lacks a foreground. It looks a great deal better when you cut an inch off the top, just below the third telegraph wire.

SINGE.—You do not hold your hand camera quite steady enough we fancy, or else it is not sharply focussed. The actual exposure of your snap-shot left nothing to be desired.

ARETHUSA.—This is nice and crisp, but, as a whole, it is not sufficiently pictorial. It would, however, form a splendid setting for some genre studies, as nothing could be more suitable than the tumble-down shed to the left.

COSMOS.—This is too chalky. You have under-exposed, and you have not selected a suitable position. We feel certain that you could have made a great deal more from the accessories at hand if you had tried.

BROMIDE.—The view is well selected, but it would have been a great deal better had you waited until the road was cut up by wheels, as it often is after a heavy rain, as then the foreground would not have been so plain and bare.

OCEOLA.—You should not have let your model place his hands in such a peculiar manner, as his present attitude makes him appear as if he were suffering from severe internal pains. He had rather a fine head. Why did you not try that alone, and never mind the rest of his anatomy.

NORTHERN FARMER.—Your portrait is really very funny, but, good as the head is, the completeness of the *ensemble* is spoilt by the position of the hands and their want of focus. We should suggest that you simply enlarge the child's face and hat, and cut away the rest. The effect then would be a great deal better. Your photography is all right.

LADY JANE.—There is considerable halation about this, and we do not like the posing, more especially that of the centre figure. You might try rubbing down the puffs of the sleeves with spirits of wine on a patch of cotton wool. A rather disagreeable effect is produced by the curtain finishing off abruptly at the right-hand side. It would have been far better had you pulled it out, as the background would then not have been so broken.

PLUCK.—You make a mistake in slightly under-exposing and much over-developing, which accounts for the somewhat harsh appearance of your photograph. We should recommend you to print this in carbon, putting in suitable clouds, and using a toned paper as a support, as the bitty effect would then be minimized.

BILLY.—Technically good, but rather like a guide-book photograph.

A. E. BANNISTER.—Nice and sharp, but not at all artistic. You could have made something a deal nicer with the models had you tried.

TEMPLE.—Although your shutter worked quickly enough, we fancy you did not hold your camera quite steady, or at all events that you focussed for the men in the foreground rather than for the footballers in the middle distance.

JORROCKS.—Technically the "Salmon Nets" is very good, and with a little more trouble you might have made quite an artistic snap-shot here, had you tried. It is unfortunate, however, that the boat was broadside on, as it and the horizon form a couple of parallel lines across the picture, an undesirable *contretemps*. The blank white sky is also a serious artistic defect.

STEIGNING. — Very pleasing indeed, the ladies are nicely grouped, and the whole has a suggestive breeziness about it which is quite refreshing. You ought to block out the sky, however, and print in some clouds. This would be most easily done, as the horizon line is so straight.

AMATEUR INSTANTOGRAPHER.—The view itself was just a little unsatisfactory to begin with, for, from your standpoint, it appears somewhat formal. We feel certain that details among the trees all round would have given you something far more pleasing than this attempt at a comprehensive whole.

Our Editor's Corner.

The Editor is always glad to hear from his readers, though he cannot promise to answer their letters at great length. Suggestions are welcome at all times, and when practicable are adopted. See also notice at head of "Answers to Correspondents."

In announcing the additional pages, which appear for the first time this month, we alluded to the increase of cost involved in that step, and the frontispiece illustration which is to alternate with the four pages. To produce a magazine in first-rate style as regards paper, printing, illustrations, etc., necessitates an extensive sale if the venture is to be a profitable one. We candidly avow that we offer these additional attractions in the hope of securing additional subscribers, and if this aim is not attained they will have to be withdrawn. We are proud to say that we consider our readers as a whole have been most generous and loyal in their support. Now all we desire is to materially increase their numbers, in fact, to double our present sale each month. There is one way in which this can be done with comparative ease, and that way is for each person who already reads, and we hope enjoys, *The Junior Photographer*, to secure us at least another subscriber, who will either buy the magazine at the booksellers, or the photographic dealers, or order it by post direct from the publisher. No matter how he is obtained so long as the circulation doubles. No matter how many additional subscribers each one gets so long as the minimum is *one*. This is an old plan, we are not aware how successful it may have been in other cases where it has been tried, but we are curious to know how far it will prove a satisfactory achievement in our case. At all events we believe our friends will not think we are asking too much, in pointing out this trifling service which they can perform for us.

* *

As a means of assistance towards the desired end, we are prepared to offer very special inducements. The season when amateur photographers are most active will shortly be with us, and we feel that the achievement can only be accomplished now or directly if it is to

take place this year. We offer, as an exceptional inducement to the first hundred persons who, after having had their attention called to this notice, send 4s. 9d. for one year's subscription to *The Junior Photographer*, to send also a copy of "Anthony's Illustrated International Annual of Photography for 1897" *free of charge*, provided 4½d. is enclosed to cover the postage of that book. To assist our friends in making *The Junior Photographer* known, we insert this month a gummed sheet of detachable advertising slips. Now, reader, will *you* do your best, remembering that *we* also shall do ours.

* *

We regret we shall have to put a restriction on the Critical Column again. This time, however, it is not our intention to close it, but to let the coupons *run out of date on the 25th of each month*. We find that if we do not adopt this course, photographs will keep dropping in upon us by every post after the majority have been dealt with, thus forming a nucleus of "arrears" which will soon get us into as bad a state as we were in last year. This new rule is no real restriction, for all that is necessary is to get a few prints ready beforehand, and when the paper comes out despatch them along with the current coupon at once.

* *

Apparently there are still many of our readers in a state of darkness with regard to the class of photographs we require for the Competitions, more especially the General, which being of such an open character is usually regarded as a receptacle for anything. We get a great number of letters along with the photographs, in which the writers explain that they "do not know, but they think that the photograph of their house might stand a chance;" or that the portrait of their father (opulent cotton merchant aged 56) "might carry off the award, and they are therefore sending it along." Possibly, if we explain the sort of article we require, we shall save a great many postage stamps. In the first place we do *not* want ordinary portraits. By ordinary portraits we mean those of somewhat commonplace people taken in a backyard, without special preparation or special attempt at lighting, with accessories of the antimacassar, occasional table and flower vase pattern. Such pictures hardly ever receive more than a passing glance from us. Were the sitters personal friends, no doubt we could express more interest, but strangers taken in the ordinary professional way fail to draw forth raptures. We do *not* want photographs of ordinary country houses of the 1860 period unless they are connected with some special interest, or some extra pains have been taken to overcome objectionable features by means of a little *finesse*.

We do *not* want photographs of elaborately wrought iron lodge gates (closed), and we do *not* want topographical views in public parks, taken from the centre of asphaltum footpaths with no objects of interest which take away from their formality. Month after month we get quite a collection of prints which come under one or other of the classes alluded to above, and it is singular that nearly all such pictures display excellent technique, which strengthens the idea we hold with regard to photographers in general. We are certain that a great many of our brethren waste the larger part of their short span of life on earth perfecting their technique, and paying no attention whatever to the art side. It is greatly to be regretted that the two do not as it were go hand in hand, and that while the mechanical portion of the business is improving, the artistic subsidiaries are keeping pace.

* *

So much for what we do not want. Now a word as to what we *do* require. In the first place we desire artistic photographs, no matter of what class, or how commonplace the object, so long as it has been treated artistically, and the natural difficulties overcome by means of a little thought and care. We want the simplest bits in nature, portrayed in such a manner that they do not appear simple, which is an easy matter when a little thought is used. Pictorial material of this class is within the reach of all, the dweller in the city and he who resides in the country are almost on equal terms, for the first in his backyard, by the aid of a model and a *motif* can turn out something which will perhaps appeal to the senses quite as much as will the productions by his co-worker in the country. To this same worker in the country let us point out that magnificent scenery is not altogether desirable. Photography behaves cruelly to mountains, dwarfing them of their proportions, and robbing them of their colour, so that a few twisted hawthorn trees or tangled brambles are more pictorially valuable. To sum up, we do not care how simple are the photographs sent to us so long as they are artistic.

Answers to Correspondents.

Correspondents are asked to write on one side of the paper only, and to put communications on different subjects on separate pieces of paper. If a reply is expected in the forthcoming issue letters must be received on or before the 25th of each month. The Editor will answer to the best of his ability any enquiries on matters photographic by post, if a stamped addressed envelope be enclosed; but every question asked must be accompanied by the Editorial coupon cut from the advertising columns of the current issue, whether the reply is required by post or in the magazine—One coupon, one question. Address:—The Editor of *The Junior Photographer*, The Country Press, Bradford.

SWEETBRIAR.—Well, you seem to think the same as we do, for notice that we announce last month to remedy just those things which appear defects in your eyes.

W. MYERS.—You apparently appreciate the Critical Column. We shall be very pleased to have your portrait when you get it done. It will be more valuable to us knowing it to be your own work.

MR. ILFORD PLATO.—Skies require varying exposures, and are somewhat difficult to manage. The easiest class of sky is a sunset, when you can give an exposure of, perhaps, half a second on a heavy bank of clouds, using a small stop. At mid-day a very pronounced effect must be evident if you wish to record anything on your plate, as ordinary clouds, having a slightly yellow tint, are less actinic than they appear to the eye, and consequently lose much vigour when photographed. Try about sunset with an exposure of say one-twentieth of a second with *f*/32, if the sun is above the horizon; if below a longer exposure must be given.

N. FLANERY.—If you are not successful this time, try again. Do not be disheartened by the first failure, as we fear a great many are.

E. T. WAITE.—Pinholes, alas, are very difficult to block out, as there seems to be hardly any colour which will produce a half-tone on a photograph. You might try gamboge or crimson lake water-colour. We do not think you will succeed. It is far better to clean out the dust in your camera, and your dark slide, and your dark-room, and prevent the pinholes in the first instance.

COMIC SINGERS.—Thanks for your idea. We will try what can be done sometime. As you will see a new list of competitions is announced, but we may be able to utilize yours later.

W. J. MAINWARING.—There are a great many who do not agree with you, and who prefer to go on in the old way. We intend to have special competitions, as you will see from our list, and so all tastes will be suited.

M. C. FAIR.—Why did you not photograph the wreck? It should have been interesting to outsiders, at all events, if it is as bad as you say. However, it cannot take you so long to put things to rights, and so we shall look out for work from you in the new competitions announced.

SVENGALI.—A change must be made in order to distribute the interest over every section of photographers, so trades had to go for this year. Thanks for your services in securing subscribers. Some sort of advertisement slip will be found in this issue. Your chemist should be able to supply glass wool.

ALAN.—If you persevere there is no telling what may be accomplished. You were not far off the prize this time. The mount was charming.

DUNDONALD.—Will see about the Exposure Table. At the best they are but unsatisfactory.

M. G. T.—Carbon, platinum, or any process you like, the more the merrier; but it must not be forgotten that as a rule, with exceptions, of course, silver prints reproduce better. Pleased to hear you can manage the hand camera rightly.

G. TURNBULL.—Yes, prints which have received a prize *may* be sent in for the Salon, but if they have been reproduced once, they are not likely to be done again.

W. H.—You write a very nice encouraging letter, we only hope we may continue to deserve your expressions of friendliness. A shilling criticism is twice as long as a sixpenny one.

R. HADOW.—Yes, it is a positive. Long exposure must have had something to do with it. Transpositions like this do occasionally occur, sometimes without any apparent reason.

MASTER OF NONE.—Of course the time is only approximate. On a really bright day, five minutes would be sufficient.

WANDERING WILLIE.—Forgive us. We shall try to do better in future. You will see the Salon's banner is already unfurled.

S. IONIDES.—We enter both those suggestions in our note book, though we fear they cannot be brought forward until next year.

E. EVERETT.—You will probably find your *modus operandi* proposal carried out very soon. To select one head or figure from a group, block out the other portion with black paper.

VARIOUS INQUIRERS.—You may send in all your prints for the Salon at one time or singly, as the coupons hold good up to July 10th.

STONECROFT.—You will find a gummed sheet in this issue, we thank you in anticipation of advertising services.

BARON OF ALCALA.—Paget XXXXX or Barnet Rocket for instantaneous work. That's a funny sketch, is it an authentic likeness of yourself? Microscopic photography will have its turn.

J. W. B.—Yes.

LONG CROFT.—The pyro will keep in the manner proposed, but a stoppered bottle would be even better than a corked one. Would like to consider your tidy method.

We have to thank the following subscribers for their portraits:—E. Everett, J. Cobbett, A. Palmer Jones.



CHELTENHAM

THE TURKEY BROOD

PHILIP L. PARSONS

The Junior Photographer

Edited by Matthew Surface.

Vol. III.

JUNE 15th, 1897.

No. 35.

OUR FIELD DAY.

By the Chief and his Sub.



IRCUMSTANCES prevented our getting out for another Field Day until May 26th. It was very late indeed, in fact, we ought to have gone at least a week earlier in order to make matters safe for the punctual appearance of *The Junior Photographer*. Nor could any blame be put on the weather seeing that for ten days or more uniform sunshine had prevailed. But the lives of editors are not all field-days, would that they were, and that sterner and less pleasing duties did not call so often for performance. No, May 26th was the only day to spare, and we had to go on that date, wet or fine, or we should have had no report to make, nor any pictures to put before our readers this month.

The morning was disappointing. A falling barometer and dark heavy clouds pointed to the probability of a wet afternoon. However, we left the office about mid-day and took an afternoon train to ———, well, shall we give the name? Hitherto our haunts have been kept secret, not because we wished to maintain the districts as preserves for our own selfish use, but simply because so many are apt to say, "Oh, you see, I have no chance with those fellows; there is no decent

scenery round here, how can I make any pictures," whereas the truth is, that pictures can be found almost anywhere if only the photographer has eyes capable of real perception. Just for once then, you shall know the latitude and longitude. County—Yorkshire. Railway—Midland. Station—Clapham, not to be confused with the Clapham near Vauxhall, though both are junctions. Cheap fares from all parts. But if you go to northern Clapham remember not to follow the orthodox road from the station to the village, about a mile away, but turn southward and two hundred paces will bring you to the banks of a young river—the Wenning, fresh from the hills a few miles away, cool by the passage of its component rivulets through dark passages in the soluble limestone rocks, shallow enough to be crossed by wading over its pebbly bed almost anywhere, just large enough to be a river, and not too big to dwarf the trees and houses and fields along its banks, by volume and majestic flow.

Here we are then, wandering in the pastures or climbing down the banks to the brim of the river Wenning. The day, which had shown every prospect of rain in the morning, has taken a sudden change, and now the sun shines brilliantly, save now and then when hidden for a few moments by light, fleecy clouds. Surface is equipped, as

usual, with a half-plate Amber and six slides. Fortunately both camera

Not a single cattle-piece is fit to exhibit in such a public place as these pages.



and slides are as light as strength and stability will permit, or the load would be considerable. Eland carries a 5×4 and has also a dozen plates at disposal.

We still propose to work at pure landscape, without the aid of figures, but the scenery is in many respects quite different from that of any other district we have yet visited on our monthly outing, so there is no question of monotony.

It is now late in the afternoon and the trees on the river's marge cast long shadows on the pasture grass. These shadows seem to break up the flat field prettily, and the contrast between light and shade suggests a picture representing a sunny afternoon. We make an exposure where a tree taller than its neighbours throws a long, black mark on the grass. Here you have it. Title, "A Sunny Afternoon."

Then we climb a stile which leads to the next field where cows are grazing, and several plates are exposed here. But cows are "kittle cattle," and cannot keep their tails still, so it falls out that the time exposures are ruined by movements on the part of either one beast or another, and in the snap-shots the grouping is ungraceful.

There are some verdant little copses here and there on the banks of this river, decorated just now with wild hyacinths, lords and ladies, and violets in rich profusion. Gnarled oaks, straight hazel sticks, and gracefully curving young beeches respectively vie for supremacy, and the character of each little wood is determined by

the preponderance of one or another. There is a fine little witches' wood, as



we like to think it, but our photograph is a little under-exposed so we do not

A Sunny Afternoon.

Path by the River.

intend to let you see it. Instead you may examine this little "path by the river," an exquisite subject for a genre picture, either of lovers, or "the truant," or "going to market," or what you please wherein a delicious, shady nook is required. We may use it ourselves sometime for one of these things unless someone forestalls us.

But what about the river itself, you say, its quiet pools or rippling rapids? Yes, the river is not forgotten, many a

setting sun are reflected by the water, the evening sky is still lighted with the fading beams, but the deep shadows are quickly gathering where the slanting rays cannot penetrate.

We might appropriately wind up our description here, but before this is done, there must be a slight digression, to give you some idea of the district through which the Wenning flows. We took a general view or two early in the afternoon directly after our



time and oft we peer under the black cloth along a charming reach, and perhaps as many as six attempts in all are directed towards the water. They look ordinary though, just like hundreds of other little river bits, which every man who can uncap a lens has taken scores of times; all of them, with a single exception, which is almost the last exposure. Title: "The Wenning at Eventide." The last rays of the

The Wenning at Eventide.

arrival, on the outskirts of a great lonely moor, half a mile beyond the river. The one reproduced does not show the Wenning at all, but it is there all the same, just below the railway embankment, though it has scarcely made a valley for itself at that part. It is to the left of the picture behind the houses and trees, where it begins to assume its proper character. The great eminence in the distance is Ingleborough, Yorkshire's most celebrated hill, though not its highest, and

not seen to pictorial advantage from this point of view.

This ends the Wenning valley field day, unless you are interested in hearing that we ate a hearty meal; most people mention food in the accounts they write of outings. The luncheon,

knife and fork tea, collation, or whatever it may have been, "was partaken of with great enjoyment." That is the correct expression, we believe. Only to be accurate, the fundamental quality of any narrative, we must describe our repast as simply a "spoon tea."



THE MODIFICATION OF LENSES.

DISCONTENT is by no means an unmitigated evil. The young photographer who is serenely satisfied with his productions is hardly on the road to perfection. But discontent to be beneficial must not end in a mere grumble, it must be made to act as a stimulus to renewed exertion to improve both work and means of work. It is pretty certain that the intelligent amateur whose expenditure is limited finds his principal source of dissatisfaction in his lenses, or what is a harder fate still, in his lens. He wants to do so many things—to photograph near and distant objects without falsifying perspective or destroying rectilinearity; to produce portraits which shall not be hideous caricatures; to make cloud negatives; to copy engravings and to enlarge a tiny print, or part of a print, to the full capacity of his dark slide. Some people who do all these admirably have the

advantage of a long purse. They do not shudder when they hear that the very latest form of lens, warranted free from vice and guaranteed to work perfectly at $f/6$ is priced at, say, £15. They buy it, and without doubt find pleasure in their purchase; but it is a pale, weak pleasure compared with that of the amateur who, with an expenditure of a few pence, successfully transforms his six inch rectilinear into what he may fairly call a whole plate lens of ten inch focus; especially when he finds that, with the personal equation in his favour, he can do work with his made-up instrument which will stand comparison with that turned out by the most expensive productions of the optician's skill.

The whole art of lens modification consists in the proper use of additional simple lenses with those it is sought to alter. The added lenses may be achromatic and comparatively expensive, or such as are used for spectacles, which are very cheap. They may be had cut up to any desired size, up to $1\frac{1}{4}$ inch, at sixpence each. This applies to either convex or concave

lenses, but the price is a little higher if very short foci, say 2 in. or 3 in. are required. Theoretically there is an objection to the use of these simple lenses; they tend to separate the foci of the visual and chemical rays and so necessitate an alteration of the distance between the plate and the lens after



the focussing is done; but if the original lens is achromatic there is no need to trouble about any such correction, the work will be quite sharp enough without it except when a very long camera extension is employed. In that case it will be advisable to rack in about $\frac{1}{50}$ th of the whole extension.

Now for practical details. I will first describe the method of lengthening the focus of a single landscape lens. This is effected by fixing a concave lens of suitable focus just in front of the diaphragm. The focus of the additional lens is found by the following formula which I will afterwards translate into an arithmetical rule for the benefit of those who have forgotten their algebra.

$$F = \frac{f \times a}{f - a - d}$$

Where F = desired focus of combination, f = focus of existing lens, a = focus of added lens, and d = distance between the two. To give an example. It is required to lengthen a 5 in. lens to 9 in. Then substituting known values for algebraic letters in the above formula we have

$$F = \frac{5 \times -a}{5 - a - 1}$$

This supposes that the distances

between the two lenses is 1 in. Working the equation we get

$$\begin{aligned} 45 - 9a - 9 &= -5a \\ 36 &= 4a \\ a &= 9 \end{aligned}$$

That is to say, the concave lens to be used must be one of 9 in. focus.

Here is the arithmetical rule. Multiply the desired focus by the existing focus and subtract from this the number produced by multiplying together the desired focus and the distance between the two lenses. Then divide the remainder by the difference between the existing and the desired foci. The result will be the focus of the negative lens to be added.

Here is a useful example worked arithmetically. A lens of $8\frac{1}{2}$ in. focus is to be modified so as to produce a combination of 12 in. focus. Distance between lenses = 1 in.

$$\begin{aligned} \text{According to rule} \\ (12 \times 8\frac{1}{2}) - 12 \end{aligned}$$

$$3\frac{1}{2}$$

This works out to $25\frac{7}{10}$. As it is not possible to get a spectacle lens of $25\frac{7}{10}$



focus, one of 24 in. must be obtained which will of course modify the result, but as practical focussing is done on the focussing screen and not with pen and paper the divergence will be of little consequence.

Enlarged direct from print by 5 in. single lens modified to $\frac{3}{4}$ -in. focus.

In the case of a rectilinear lens or other doublet the added lens must be placed between the two elements just in front of the diaphragm slot, where it can be held in position by a ring of wire. In calculating out this combination nothing must be subtracted for distance between lenses, as the negative lens will be at or near the optical centre. The formula thus simplified is merely

$$F = \frac{f \times a}{f - a}$$

I have a 6 in. R.R. which by the addition of a 24 in. negative lens works as an 8 in. lens with results as good as can be wished. Heads large enough for quarter-plate vignetting are taken by it without apparent distortion.

To shorten the focus of a lens a convex element must be employed. The formula to decide the focal length is really the same as before.

$$F = \frac{f \times a}{f \times a - d}$$

It is required to convert a 6 in. R.R. into a combination having an equivalent focus of 3 in. In this case $d=0$, so we have,

$$\begin{aligned} 3 &= \frac{6a}{6 \times a} \\ 18 \times 3a &= 6a \\ 18 &= 3a \\ a &= 6 \end{aligned}$$

Which means that a convex lens of 6 in. focus must be employed.

There must be a practical limit to the application of this rule but one may go a long way before it is reached. I have fitted two convex lenses which together have a focus of rather less than one inch into a wooden ring which screws into the front of a five inch landscape lens. This gives a combination having an approximate focus of $\frac{3}{4}$ in. and the results to be obtained with it are somewhat startling. Using a moderate extension of quarter-plate camera, a tiny head from a snap-shot picture comfortably fills a c.-de-v. and a fly's wing is magnified to close upon two inches in length. The definition is hardly so good as could be got with a fifty guinea microscope, but is certainly not to be despised.

The method by which a rapid rectilinear may be modified so as to produce a telescopic image must be reserved for another article.

Fred Crook.

MY MISTAKES.

A Competition Essay.



It is not very enticing for anyone just starting photography to look forward to the fact that he will not get a creditable result until several boxes of plates have been wasted. The fact remains, however, and it must not be allowed to deter the enthusiastic amateur. To make mistakes when starting photography is just as necessary a preliminary as walking before one can run. The man who started photography by obtaining an absolutely perfect negative and print is a wonder. If he told me the tale himself I should digest his statements with a certain amount of salt.

Now to consider myself personally with regard to mistakes. I have made many, but have rarely made them more than once. One of the truest meanings of the proverb "Experientia docet" here comes to the front.

Perhaps it will be as well to consider the first mistakes of my photographic career (which by the bye has not been such a very long one) with cheap apparatus. Nearly every amateur has possessed cheap apparatus at first. He has spent a few shillings on rubbish and has experimented with it. I am sorry to say, however, that many who buy cheap apparatus become disgusted with their failures and give up the study of the noble art. For this reason I advise every starter to begin with fairly decent apparatus. With my first cardboard camera I obtained one small negative out of one dozen plates. From what I can remember this was but a very poor one. It was only half fixed, but did show a very shadowy outline of the head of a friend whom I had induced to sit. I followed the directions given, which were not very practical and necessitated a lot of inference. While this precious negative was washing I again consulted the

instructions, but found to my dismay that the gentle art of printing was explained in another publication with which the necessary chemicals were enclosed if desired. This was a stopper indeed, but having sensitized paper, I determined to try to get a print of some sort or other. My idea was that the negative acted in some-

by means of weights, etc., thinking that the greater the pressure the more lasting would be the result. The only result was that the film came off, thus rendering the negative useless. Being at the end of my plates I was forced to stop photography for a time. So ended my first dozen plates, on none of which with this exception had I



what the same way as an indiarubber stamp for printing names, etc., and that an impression would be given on the specially prepared paper. Accordingly, I placed my negative (not yet dry) on the paper and applied pressure

obtained the faintest indication of a picture, although I followed the directions minutely.

Delayed, but in no wise deterred, I obtained all the knowledge I could of the subject from an old borrowed book, but book knowledge without practice is of very little use. My father, seeing that I was really in earnest, at last

General Competition. Prize Picture.
Springtime.
Alan T. Jones, Newport.

permitted the purchase of a quarter-plate set. Wild with excitement, I obtained my cherished desire, and was all eagerness to again try my luck.

My first stumbling-block was the putting together of the tripod top and legs which were of peculiar construction. Having surmounted this difficulty I attempted to focus a brick wall and back of a neighbour's garden. On looking under the cloth I did not attempt to glue my nose to the screen, having learnt better, but things did not seem quite right. I could not get the top and bottom of the picture in focus at the same time. What can be the matter, said I, the man has cheated me and given me a defective lens. This was not the case, however. I only had the camera tilted nicely down (I was taking the photo from a window), so that the screen was at an angle of 45° . Then I tilted up and found I had too much sky. Not being acquainted with the property that most cameras possess, viz., that of a rising and falling front, I felt done, but soon found out my mistake. I was determined (per instructions) not to be in a hurry. The writer of that estimable work seemed to dwell on this point. At last, however, I got the slide in position and exposed. At that moment I felt myself a photographer, and gazed around with an air of triumph as I removed the cap. The consequence of this was that not having the focus screwed down tightly I shifted the lens some half inch. Fortunately, I did not attempt to remedy the error, but was content to develop the plate as it was. I mixed the solutions carefully in the dark (why I know not), and proceeded to develop. While I had been "gazing triumphantly" the plate had been exposed about six times as long as it should have been. The consequence was that everything rushed out in a frightful hurry and the plate turned as black as night. I had, however, been warned against this little manœuvre and proceeded to flood the plate with water. I fear it did not make any difference in the result. Having used the fixing solution as instructed, I proceeded to wash my negative. This done, an attempt was made to print. I will draw a curtain over the result,

which I actually had the hardihood to tone and exhibit. My next attempt was not so good as this. In my excitement I entirely overlooked the most essential point, viz., exposure. And so through the first several dozens of plates I went on exposing without pulling the slide out, exposing an empty slide, knocking the camera during exposure, pulling the slide out with no cap on, etc., details concerning these manœuvres being extremely painful. So much for my early attempts.

When further advanced, I tried new things, and had new difficulties to contend with, causing various mistakes. Exposure, the bugbear of every photographer, was a bad friend to me. I used constantly to expose bromide paper too long and get weak results. My developers have gone wrong and caused distress amongst negatives. I have also made gross blunders with regard to the posing of persons' hands and feet, making them look disproportionately large. I have depicted friends and relatives without hands and feet showing. When I show these, admirers exclaim "How sad, I did not know you had a sister crippled in this manner." I fancy it was meant sarcastically, but being a photographer, I ignored such ill-timed levity. In conclusion I may confidently state that my mistakes although pretty bad, were not so bad as others I have heard of. "I do not see how they could very well be worse," you murmur! I may cite an instance. I know of someone who exposed, holding the cap at an inch distance immediately in front of the lens, and then wondered why the country did not agree with him. If this should meet his eye, I hope he will blush (in private of course).

Although my photographic career has been chequered, I have thoroughly enjoyed it, and now fancy I am over the worst part, though I may be mistaken. I have at all events to thank *The Junior* for the prevention of more errors which might have been the cause of spoiling some of my most prized pictures. The "way out" of my mistakes I have not attempted to describe, because I think in most cases it is only too evident.

A. L. Macfarlane.

The Annual Junior Salon.

Full particulars of the *Junior Salon*, which is the Double Summer Number of the *Junior Photographer*, will be found in the April issue. The *Salon* is a special supplement to the ordinary magazine, and is entirely devoted to reproductions of the work of the readers of this journal. Everyone can submit photographs to the "Hanging Committee," who will select as many as possible for the Exhibition. No prize is offered, but the best photograph received in each class will be awarded a certificate, along with twenty-four half-tone reproductions on art paper. A limited number will also be marked "On the line." The last day for sending in is July 10th.

CLASSES.

1. Landscape or Seascape (with or without figures).
2. Genre, Figure Studies or Portraits.
3. Archæological, Geological, Architectural or Scientific.
4. Hand-Camera or Snap-Shot Work.
5. Animals and Birds.
6. Flowers, Grasses, Mosses, etc.
7. Humorous Subjects.

RULES.

Each photograph must be accompanied by a Salon coupon, which must be securely fixed to the back of the print by one corner. Entries not complying with this regulation will be *immediately disqualified*.

Two Salon Coupons will appear in April, May and June, so that every reader can send in six prints without additional expense. If he cares to send more than that number he is quite at liberty to do so by purchasing extra copies of the magazine.

A competitor may send as many photographs for each class as he likes, provided each is accompanied by a separate coupon.

The coupons must bear the name and address of the sender written plainly in pencil, the other particulars being inscribed in the spaces left for the purpose.

If there is any doubt as to the class to which the photograph belongs, that space may be left vacant for the Editor to fill in.

The photographs may be of any size up to and including half plate, and should be sent flat and unmounted. They should be addressed to the Editor, *The Junior Photographer*, Bradford, and marked on the top left-hand corner of the envelope "Junior Salon."

The latest date for reception is July 10th, but the sooner the photographs arrive the better.

The prints sent in become the property of the Editor, and in no case can the unsuccessful ones be returned.

The Editor is the judge, and his decision is final.

Our Prizes.

General Competition. — The prize is awarded to Alan T. Jones, Tregleath, Newport, Mon., and certificates to J. A. Betham, Dinapore, India; E. J. Dight, 215, Holwell Road, Bristol; C. R. Taunton, 107, Southampton Row, Russell Square, London, W.C.; J. A. Wilson, Knowehead, Ballymena; A. B. Charters, 20, Green Lane, Seaford; P. H. Mason, 1, Cyrena Terrace, Goodrich Road, Honor Oak, London, S.E.; and John Ritchie, Junr., 69, Duff Street, Macduff, N.B. This has been a very satisfactory competition in many ways, and we are only too pleased to have to award an extra number of certificates. The work all round is considerably above the average, and all the winners run very close for the first place. Among the other prints worthy of notice is one by Carbon which is well selected, and well photographed, and

nically finished, but the unfortunate part is that the artist to the left is just a wee bit too near the edge to give the picture the proper balance. Nature submits a wild-looking bit of a hill side. The fault in this print is that the foreground is dreadfully out of focus. The clouds, however, are capital. Fulleage's Lancashire road-side gives a nice breezy spring day effect, and is well chosen, but half an inch off the left makes the composition considerably better. Shellfish sends a photographically good view of a waterfall with rather pictorial surroundings, but colour is required here to give the charm. "April" by D. W. Macdonald is very nice, but just a wee bit too indistinct. We admit that indistinctness to a certain extent is most desirable, but at the same time brilliant effects of light and dark are required if something striking is to result. In the present photograph the effect



of pure sunshine is not obtained through there being no real deep shadows. Another photograph which has claims to artistic prominence is R. P. C.'s "Homeward" showing a team returning from work. This is very neatly printed, and when viewed from a little distance quite charming, or rather would be so were there one or two higher lights to lift it out of the dull monochrome. Sic Vivesco is not at his best in "Evening on the Loch." The printing is admirable, but there seems to be a lack of composition about the whole. A finely lighted mist effect on a somewhat stiff and formal river comes from Spero, which he has misnamed, for he calls it "Solitude," and yet houses of the suburban type are evident in the near distance. Young 'Un is well to the fore with a figure study entitled "Gossip,"

General Competition. Certificate.
E. J. Dight. North Porch, Bristol Cathedral. Bristol.

showing three girls standing at a doorway. They are splendidly posed, and it is most unfortunate that the surroundings were not a little less prosaic, and that the head of the girl to the right is almost of the same tone with her comrade's apron and bodice. "Shades of Evening" by P. makes P. is fairly good, but of course it will require an artistic printing paper to make the most of it. Stoneycroft has not selected the position for his photograph of "Reeds and Rushes" very well. We are certain that he could have managed something better had he tried. Sunny's view of "Windermere" is well chosen, but a great improvement is effected when a good inch is cut from the bottom, and nearly an inch from the top. "Near Eventide," as rendered by Fernyhough is pictorial, but the foreground lighting is not satisfactory and we should advise him to sacrifice a good quarter of an inch of it. Patches's river view is spoilt by the formal bridge in the middle distance. The technique, however, is commendable. A figure study "Alsace and Lorraine," submitted by Mrs. D.B., makes one regret that something more pictorial than common ordinary portraiture was not attempted, as the models were most satisfactory. Pygmalion with the study of a tree in the midst of a swamp very nearly hits the bull's eye, but somehow or other the artistic value is lost through the somewhat formal arrangement of the six trees in the distance. A. R. C. knows how to work up his negatives, and how to print, but he ought to have made a better selection in the matter of subject. "Toiling" by Tin Can showing gardeners at work is technically above suspicion, and the models are posed with a splendid effect. The *ensemble* thus obtained, however, is very photographic indeed, no doubt through the subject being trivial, and one hardly likely to be treated by an artist. Among the other photographs, Skib, M. S. M., Stereo (Preston), Jim, Lenz, Salad, Northwood, Pierrot, Bearn, Nandana, Kirgit, St. Thomas, Spotted Dog, Viewfinder, Athoo, C. E. S. I. and Live Eagle receive honourable mention. There are a great many other contributors who have submitted technically excellent work, which however falls short in the matter of artistic ability.

Slum Life Competition. — We deeply regret that this competition has proved an entire failure, and we feel compelled to withhold the prize. As a matter of fact only one set of prints was received, and as these were hardly up to the standard we did not feel justified in awarding them the guinea. The contributor who had the courage to venture into a slum and send us his results is Mr. Philip J. Condon, Church Street, Cahir, Co. Tipperary, and his prints are taken in an Irish cabin. The technique in some of the cases is not very good, but we could perhaps hardly expect first-rate photographs under the circumstances. Still if a little more care had been taken we have no doubt that the artist could have got better results. His braveness in making the attempt, however, is worthy of some recognition, and we have pleasure in awarding him a certificate and a copy of the current volume of "Anthony's Annual."

Unique Competition. — (Closes June 25th.) We offer a prize of 10s. 6d. for the most unique photograph submitted. This may be a representation of a natural phenomenon, a freak of nature, or anything else equally quaint or curious. The coupon was given in the May issue.

Floral Text Competition. — (Closes June 25th.) We offer a prize of the value of 12s. in books selected from the publications of Messrs. Percy Lund, Humphries & Co., Ltd., for the best photograph of flowers arranged around suitable wording, something in the manner shown in the sketch. The quotation is left to the taste of the competitor, as is also the precise way in which the flowers are to be grouped. We, however, should suggest



that they are not allowed to fill the whole of the plate, but are kept well within the centre, leaving a good white margin all round. If the competitor is not good at lettering, he may use a printed text, as in the judging, the effect of the flowers and the general arrangement will weigh with us in a greater degree than the shape or style of the letters and their finish or the want of it. The coupon was given in the May issue.

Laziness Competition. — (Closes July 25th.) — We offer the Volume of *The Practical Photographer* for 1896 as a prize for the best photograph illustrating laziness. July being an essentially lazy month, we feel certain that this competition will be popular, as no doubt any number of models will be obtainable. A lazy man, woman or child reclining in a hammock, or at full length on the grass in the hot sun would all be admirable exponents of the title. It will be easily seen that as no special accessories are required everybody can compete in this contest. The coupon is given in this issue.

Tree Photograph Competition. — (Closes July 25th.) — We offer a prize of 10s. 6d. in books selected from the publications of Messrs. Percy Lund, Humphries & Co., Ltd., for the best photograph of a most graceful tree or clump of trees. Mr. Matthew Surface's studies in this direction which will be found in the earlier numbers of this year's *Junior* show what can be done in this line, and we want to encourage our readers to make an inroad into this most interesting branch of the art. All kinds of trees are eligible, so long as their *contour* and general lines are pleasing. We should suggest that the best time to take trees is either early morning or sunset, as at

mid-day there is considerable fear of halation, when the branches stand out against the sky. It must be remembered especially that light and shade plays a most important part in the successful photography of trees. The coupon is given in this issue.

GENERAL RULES.

All pictures, etc., sent in must be accompanied by the proper *coupon* cut from the advertising pages of the current issue, or issue in which the particular coupon appears.

A competitor may send in as many photographs as desired, provided each is accompanied by a separate coupon.

The coupon should be affixed to the back of the print by one corner, and bear the name and address and other particulars.

All photographs, etc., should be sent flat and unmounted, addressed to The Editor, *The Junior Photographer*, The Country Press, Bradford. They must arrive not later than the 25th of each month to be in time for the succeeding competition.

The prints, or manuscripts sent in become the property of the Editor, to reproduce if desirable. In no case can unsuccessful ones be returned.

The photographs must be the competitor's own work, and may be any size, but they are preferred not larger than whole-plate.

The Editor is the judge, and his decision is final.

A special coupon is provided for foreign and colonial readers, available for any competition at any date.

Our Survey.

NATIONAL COLLECTIONS OF PHOTOGRAPHS.—

It is stated that the authorities of the British Museum intend to institute a national survey of the United Kingdom by photography. A committee will shortly be drawn together from different scientific bodies.

ART PAPERS FOR MOUNTING.—As several readers have written asking where they can obtain the artistic papers used for the mounting of frontispieces in *The Practical Photographer*, our publishers have agreed to supply several shades in large sheets at 3s. 4½d., post-free, per quire. Samples will be sent on application. The same papers are used in the manufacture of "Impressionistic" mounts, noticed in the "Novelties" section a short time ago.

In a French scientific journal, a section is each month devoted to what is termed "Pictorial Geography." Under this title different writers describe their explorations of different places and illustrate them by means of photographs. To give an example, "An Excursion to Boulogne" has illustrations of the principal edifices, historical and otherwise, in that town, of the characteristic inhabitants, fishermen, fishwives and others; and also of natural objects found on the sea-shore. Would that more of our photographers would set out on similar bents.

CAUTION.—If there is one thing more than another that amateurs ought to be cautioned against it is the bad imitation of professional portraiture, both as regards the photograph itself and the style of mounting. To see

a print of one or two stupid-looking people seated at a bamboo table, with a brick wall background, or anything in that style, badly mounted upon a gold bevelled edge cabinet mount, produces a feeling of disgust in any cultivated mind. The average professional does not turn out very creditable work, and when an amateur attempts a mediocre imitation of it the case is hopeless. Strike out a style of your own, make your own mounts or buy some of uncommon appearance. Imitation of base art leads nowhere.

THE YARMOUTH CONVENTION.—The following programme of events has been issued:—Monday, July 12th.—Opening of the Convention; reception by the Mayor in the Town Hall at 7-30 p.m., followed by the Presidential address and exhibition of lantern slides. Tuesday, July 13th.—Excursions by the river and rail to Norwich and to Lowestoft. Wednesday, July 14.—Excursions to Caister Castle, various places of interest in the borough;



the taking of the annual Convention photographic group; the annual general meeting, followed by the annual dinner. Thursday, July 15th.—Excursion by the river to Wroxham, and by rail to Blickling Hall. Friday, July 16th.—Excursions by rail or water to Oulton Broad and by rail to Swaffham for Castleacre. Saturday, July 17th.—Excursion to Ipswich.

Artists occasionally make mistakes as well as photographers. For instance in the April issue of our esteemed contemporary, *The Studio*, we observe that in the prize competition for the illustration of a fairy tale the award has been given to the pictorial presentment of a lady with *two left feet*. That this fault should have escaped the lynx eye of the editor is singular. An artist's mistake of a similarly patent character occurred in the *Strand* only a month or so back. The notorious Doctor Clifford Harrison, bound hand and

General Competition. Certificate.
J. A. Betham, The Temple. Dinapore, India.

foot, was sent up in a balloon to meet destruction from an extraordinarily powerful explosive, fastened beneath him. Dr. Harrison (or perhaps it was the equally wonderful "man of science") left mother earth with bare feet, but when he fell down he had his boots on! How he managed the business is only on a par with the rest of his marvellous efforts.

FRAMING.—Not a few excellent photographs have been marred in the framing; yet the art of framing is regarded as quite a by-path, down which the photographer need not stray. "The ordinary, or at least the too common way," writes Martin L. Bertram in the *American Amateur*, "is for the photographer to go to the frame maker or the dealer in mouldings, look over his specimen cards, select the one that takes his fancy, and for probably half-a-dozen different pictures requiring each a different treatment, give the sizes and order the frames. But this is 'how not to do it.' How to do it properly, or at least one way of reaching the desired goal, is by practical experiment, and in pretty much the same way that correct trimming is reached. The material required for experimenting consists of a number of squares of cardboard, each the shape of the letter L, tinted or coloured in sets of four. White primary colours are to be avoided, the combinations should be pronounced and include dark and light olive, maroons and buffs, and indeed as many combinations as the experimenter cares to make, as there is no knowing what may not turn out a happy hit without actual trial. Then there should be several sheets, preferably of heavy, rough drawing paper, at least six inches each way larger than the prints, and tinted in various shades of several colours, grays, primrose, browns, etc. The easiest way to prepare these is to get a few good crayons of pronounced colours, reduce them to fine powder, mix them till the desired shade is obtained, and apply with a stump. Thus provided, the photographer may lay his picture on sheet after sheet till he has felt whether with or without a mount, and if the former what shade or what colour will be best, and in the same way decide as to the most suitable frame. The required frame will most likely not be found at the frame maker's, but a handy carpenter will at a small cost supply frames of any suitable wood, which by stains or dyes he can colour to his own taste, and where ornament or lines are permissible, a tube or two of pigments, and even a bottle of so-called gold paint, and a little practice will come handy, although it must always be remembered that gold must be used sparingly."

Our Laboratory.

SIMPLE AND RAPID DEVELOPER.—Dissolve in 15 drams of water 90 grains of sodium sulphite, and to the solution add 4 grains of amidol. Do not dissolve the amidol until the time of employment.

PRINT WASHING AT SEA.—A correspondent writing to a contemporary says, that on ship-board he washes his prints with sea water, by throwing them overboard in a pail or tub, secured by a strong rope and letting them "tow along" thus for a certain time, afterward rinsing them with fresh water and, lastly, with 50 per cent. alcohol, after which they dry rapidly.

STAINS ON NEGATIVES AND PRINTS.—To remove the marks on negatives caused by contact with printed matter, there is nothing better than treatment with a mixture of acetic acid and water (2: 100). To remove similar marks on albumenized paper the expedient of a washing in warm water or a warm borax toning-bath may be tried, but it is not every brand of paper that will tolerate such treatment.

TO RESTORE EXPOSED PLATES.—Plates accidentally exposed to light need not be thrown away. Make up the following solutions:—

1.

Potass bichromate 10 grains.
Water 1 oz.

2.

Potass bromide 10 grains.
Water 1 oz.

Soak plate in a bath containing equal parts of above, and dry in the dark. Plates can then be exposed again in the camera, but sensitiveness is greatly decreased, and they will not yield an image unless the exposure is prolonged ten times more than the plate would have required in its original condition. Plates yielding green fog will after this treatment give clean images. We can only recommend these plates for landscapes or copying, as the prolonged exposure is a drawback to successful portraiture.

STRAY LIGHT IN DARK-ROOM.—Light in the wrong place is a drawback in photography as almost every photographer knows to his cost, and for this reason every particle of it is vigorously excluded from the ordinary dark-room. With no wish to encourage carelessness it is safe from experience to assert that it is a mistake to stop up all openings round doors, etc., that would serve perfectly well as means for efficient ventilation. Light, as everybody knows, must pass in rays, *i.e.*, perfectly straight lines, and cannot describe curves and other fancy lines. The light that comes through a crack in a defectively made door, is a very

different thing to the light that makes its presence visible at the edge of the door where the frame fits into the rebate in the door-post. Light again that comes underneath a door and shines upon the floor—possibly a dark-stained floor—outside the dark-room, will not count for much photographically speaking.

COMBINED BATH.—The "lazy man's bath" as some people call the combined toning and fixing bath is recommended by some paper-makers and pooh-pooed by others. One of the most satisfactory of these baths prescribes that the prints shall be first treated to a bath of sodium sulphite 200 grains, dissolved in 1 pint of water, for the space of ten minutes. After well washing they are to be toned in a bath made up as follows:—

A.

Hypo	8 ozs.
Citric acid	20 grains.
Alum, ordinary	200 grains.
Lead, acetate	20 grains.
Water, hot, up to	30 ozs.

B.

Gold chloride	15 grains.
Water	15 drachms.

In A. the hypo is to be dissolved in hot water and the other ingredients added, with stirring, in the order given. When cold it is to be filtered, or the clear part decanted. For use take 6 ozs. of A. and 1 drachm of B.

Our Critical Column.

Under this heading the Editor will, in a friendly spirit, criticise photographs by any readers who care to send prints for that purpose. In special cases failures will be illustrated, with suggestions for their improvement. Attention is called to the fact that the bad points mainly are mentioned. Some of the photographs we receive are excellent in many respects, but we consider that to point out their weaknesses is of much more value than to extol their virtues. Prints should be sent flat, the package marked "Critical Column" on outside, and name and address of sender should be written on coupon affixed by one corner to back of print. A *nom-de-plume* may be added for publication. The Editor cannot undertake to return prints. Critical Column coupon must be cut from the latest number of *The Junior Photographer*, and accompany each print sent. The coupons run out of date on the 25th of each month, and after that day they become valueless.

SPECIAL NOTICE.—Those who desire a special criticism without the inconvenience of waiting for its appearance in these columns, may send the print together with sixpence or a shilling in stamps, when the Editor will furnish accordingly a careful criticism by post within a few days, pointing out, as fully as possible, the faults of the picture, and the steps which should be taken in future. For this no coupon is required, but name of sender should be written on back of each photograph. We also reserve the right to reproduce any of the photographs sent in for this purpose should they sufficiently "point a moral."

WHITE ROSE.—This is well trimmed, but the line of the road and the wall, and the line of the path and the line of the hedge all run into one point, giving an impression of undesirable formality.

W. I. G. S.—This is a good snap-shot, but that is about all we can say for it, as notwithstanding the prettiness of cloud and water, the boat's broadside kills artistic effect.

ACETATE.—The lines are all wrong in this photograph. We think you were not careful about your swing back, and we have also an idea that you do not pay sufficient attention to focussing.

ROYSTON WAYNFLETE.—The view was too formal. We have mentioned over and over again that park scenery hardly ever comes out satisfactorily in a photograph, being too artificial to appear artistically pleasing.

YOUNG 'UN.—You do not quite manage it, Young 'Un, although the idea is there right enough. In the first place the blank white sky is very much against pictorial effect, and you could easily have avoided this by "sunning down" to the horizon. It was also an evil hour for you when you selected the shawl as this, appearing photographically white against the aforementioned blank sky, does not stand out with sufficient distinctness from its surroundings. You should have



moved the figure a little further to the right-hand side, in order to bring her more into the centre, and if she is supposed to be a poor widow, do you not think a pictorially ragged edge to her skirt would have been an improvement? Still, Young 'Un, we like to see that you attempt something out of the common, and we shall be only too pleased to acknowledge any more work from you of a similar character, so long as you steer clear of the common rut, and use a little art among your other formulæ.

LOHCIN.—Your ideas on trimming and proportion are all right, but you ought never to use a mask of this class. Your print would have been far better trimmed down square to this size, and mounted on a quarter-plate card.

STARTER.—This is pretty fair but we object to your cutting the corners off. The trimming, but for this last-named defect, is satisfactory.

Submitted for Criticism by Young 'Un.

T. J. P.—Too square to be really good, but the technique is quite satisfactory. A little more sky would have been an improvement.

S. I.—This is only moderate, and we think if you had gone nearer the sheep you would have got something better. Your present print looks like a photograph of eggs rolling down a hillside. Technically it is commendable.

SHIRLEY.—As we cannot criticise two with one coupon we have accepted your photograph of cows in the meadow. This is nicely lighted, but it is unfortunate that the animals are all in one plane, that is, that they form a straight line running parallel with the line of the fence in the background.

LAVENDER.—The place was too formal to form anything but a setting for a figure study. You might have got some little boys to fish in the pond, or attempted something in homely genre style.

MANNINGHAM.—You do well to trim down. It is far better to get to the pith of the thing straight away rather than have the eye distracted by a lot of unnecessary surroundings. The boats are in a fairly good position, but it is unfortunate that their keels are all one straight line.

THE BABE.—You ought to have used an isochromatic plate for this lady, and we should advise you to have the present negative retouched before you show it to the model. Freckles on some persons are more marked than on others, and particular care should be taken by soft lighting and retouching to get over these blemishes.

SHELLFISH.—A really capital photograph of a dog printed in platinotype. This negative is what some people would call under-exposed, but in our opinion there is just sufficient detail to give the proper chiaroscuro.

JOCK.—Your photograph of children is rather hard, due no doubt to your having had to strain development to get up detail. They are in fairly good positions, but the foreshortening of the smallest youngster's hand is rather awkward, and does not convey the idea that she is holding the flowers out towards the spectator.

PADDIE.—You should have focussed this better. As you will see the figures look somewhat fuzzy when compared with the carved name plate behind. Are you sure your swing back was perfectly plumb? We rather imagine this not to have been the case, as the wording at the top in the spot aforementioned is too clear.

ESTO-QUAD-ESSE-VIDERIS. — Your "When the tide is low" is a little bit trivial. It required printing on an artistic paper, say platinotype C. C. to make anything of it, and you have trimmed down to an unpleasant square shape.

PYRO-METOL.—This is really very charming. We have not seen a snap-shot which has appealed to us so strongly for a long time. Of course your printing it on C. C. platinotype is undoubtedly one of the causes of this success.

VERAX. — You moved your hand camera when you made the exposure, and therefore all the girders of the pier are double. You have trimmed your print down most satisfactorily.

VERAX.—The view of the church is slightly over-exposed, and although the position was fairly good, a trifle more foreground, say the reedy margin of the lake, should have been included.

NÆMA.—A very excellent interior which would have been improved by the use of a backed plate. There is really not much fault to be found with it, however, as it is artistically very well selected, and from the technical standpoint passable.

SLIP-SHOD.—This is technically satisfactory, but artistically the prosaic young man in the middle distance ruins the effect, and the rushing water appears just a little too milky. A view of this sort hardly ever comes out really satisfactorily when portrayed by a lens.

LADY S.—You should have focussed more for the foreground in this case. The exposure was nearly right, you err a trifle on the side of "over" we should say.

FIDO.—The exposure was all right, but you have not focussed correctly, and you have placed the figures too much to one side of the plate.

IGNORAMUS.—This is pretty well selected, but much out of focus, and you have not attempted to fill in the plain white sky. The spot was pictorial and we should advise you to make another attempt.

RIP.—Topographically satisfactory, technically also correct. For pictorial purposes a more striking foreground was required to throw the distance into relief.

READY AYE READY.—You do not know how to focus yet or else you take the cap off roughly and move the camera during the exposure. You must try again.

WETEPEC.—You could have made something more artistic here, by standing a little further back, and not having the larger boat broad-side on.

QUEEN BESS.—Your technique is good, and the posing is undoubtedly natural but somehow or other we do not care for photographs of modern young men sitting around an "occasional" table smoking cigars and pledging each other's healths in bottles of Bass. "An old toper in a wainscotted public house is pictorial capital, but everyday persons with cuffs on drinking beer are artistic nightmares.

MICK PUSSY.—We imagine that you have used some dirty dishes to get these nasty stains. The negative apparently is a good one, and should print well, more especially in platinotype. You do not tell us what developer you use for your bromide paper (which you have correctly exposed), and so from the look of the print we can hardly explain how you have managed to get the spotty, nasty effect.

KILDONAN.—This is well taken, but we have a feeling that you could have made something a little more artistic in this charming spot. There is, however, not very much amiss with your photograph, especially when a quarter of an inch more is cut off the bottom.

AR-UM-LANG.—A charming little view on the Broads with nice diffusion of focus about it, and considerable perspective. The trimming is also commendable.

PRACTICAL.—We cannot criticise all your photographs with one coupon you know, as we do not do business wholesale at retail prices. We like the one of the boys playing at marbles the best, although it is just a little bit hard through over-development. It would have been improved had you taken it the other way up on the plate. The picture of Sir William Harcourt is naturally much out of focus, but good under the circumstances.

SNOWFLAKE.—The lady is nicely posed, and the photography is good. A better result would have accrued, however, had you placed on the floor something other than the striped cloth, which is a little distracting. Commercially your photograph is no doubt excellent, but a more Rembrandt effect in the matter of lighting was required if you intended to turn out a really artistic picture.

DISS.—This was a pretty spot, but your models are very stiff indeed and quite purposeless. You should see that you have some *motif* when next you introduce figures into your compositions.

NOCTURNE.—Your print is a little too square, but the rendering of the sea is charming. We do not think we ever saw a better effect of dashing waters. You ought to cut half an inch off the top, and not quite half an inch off the bottom. (2) This is not quite as good as the seascape, as the man growing out of the foot-path gives a curious effect.

AMIDOL.—This is square, which is unfortunate, as a composition suited to such a style of trimming is very rare indeed. You selected the spot well, and your exposure although erring on the side of over was fairly correct.

TALBY.—The lord of the manor's legs are too large, but we presume you intended this for a freak photograph. If that was the case you should have stopped down to get them a little sharper. Your print is an excellent exposition of the abominable distortion produced by a short focus lens.

MONTE CRISTO.—(1) Fairly well chosen, but the lighting is a little distracting, the shadows from the branches forming an unpleasant patch-work on the ground. (2) We like this better. You should cut down say a little over an inch from the foreground to get the most pictorial effect. (3) The view in the woods shows considerable artistic perception, and it is regrettable that the same fault which spoils your first print (namely wrong lighting) is evident, although in a less pronounced degree. Just fancy how much nicer the whole would have looked had the graceful tree trunk to the left stood out more prominently from its surroundings.

HYACINTHS.—The focus on the centre of this building is very good, but there is a falling-off towards the end, which may be accounted for either by your lens not being a very good one, or your not having used a stop sufficiently small. The test was a pretty severe one.

J. S. is like a good many other photographers and chooses to go in for somewhat stock subjects, while any amount of charming material is ready to his hand. J. S.'s exposition of Bolton Abbey is not at all bad as far as it goes. The lighting on the building itself is fairly satisfactory, while the technique leaves little to complain of. We have seen this same view, however, so often, taken from this identical spot, that we are just a trifle wearied of it, and are beginning to wish that a little more originality could be displayed in the portraying of some of our old and rapidly decaying monasteries. Bolton Abbey and its grounds contain more material for pictures than the average photographer could manage in a lifetime, and yet we hardly ever remember seeing more than one or two views, all of which are taken from the same positions, and almost identically lighted. We greatly fear that when our readers visit these places they make a point of always doing what others have done before and entirely forget



that originality is commendable and possible even with a stock subject. If J. S. looks over his print he will see that between the lines we have marked out a really pretty view exists, which has no claim to be called commonplace. He could also have taken away from the ordinary appearance of his photograph by trimming, one inch off the top and about a quarter of an inch off the bottom of the original print, and he ought by no means to have turned out a finished photograph with a plain white sky. But the fault from the very beginning lies in the fact that the artist did not trouble to think, but simply followed his leaders, forgetting that the ruined doorways, broken windows, ancient tomb-stones and the graves, or the woods adjacent would have been far better food for his camera.

EGG-IN-TOWN.—This is a moderately good snap, well exposed but rather flatly lighted, due no doubt to the sun not having been very powerful at the time of exposure.

Submitted for Criticism by J. S.

SHAMROCK.—You have chosen your position very well indeed, but you have very slightly over-exposed, and the plain white sky mitigates considerably against the otherwise good effect.

ELSIE.—This is slightly foggy, simply because the sun was shining on to the lens when you took the photograph. You must avoid this in future. It was also a mistake to cut off the feet of the girl at the bottom of the ladder. Surely she had done you no wrong. By mistake you used an Editorial Coupon. Do not do this again.

SEMPER EADEM.—You very nearly made a success of this photograph, but there are one or two things which militate against its being really first-rate. Excuse us, but somehow or other the young gentleman's costume looks a little, just a little tawdry, something like the kind of clothes which we are led to believe were used on the platform of Richardson's



Show in the days gone by. It is not absolutely historically correct, and it does not appear to fit, especially about the waist and chest. We deeply regret that we cannot give you more praise for your laudable attempt to do something out of the common.

MIDDLETON.—Your print is well exposed, but you might have focussed just a little bit sharper. In our eyes the building is naturally not of much interest, but no doubt your photograph is an excellent rendering of its architectural beauties. You might get the clouds to print a little better by roughly covering the Institute portion with tissue paper placed on the glass side of the negative while printing.

KID.—This is over-exposed and out of focus, which is a great pity, as the little girl is a nice enough little girl and charmingly posed.

Submitted for Criticism by Semper Eadem.

WANDERING WILLIE.—It will *not* do, you know! You *must* ask these young men to take off their coats and appear somehow more artistic if you are going to produce anything worth looking at. An Englishman of twenty in his Saturday afternoon attire is a thing to be flown from artistically, and you persist in this Saturday attire in your photographs. Surely your models have some old clothes somewhere which they could put on to oblige you. In your present print the young man on the left is fairly well posed, but those formal garments completely destroy the artistic ensemble.

GIRAFFE.—You could have made something a great deal better with a little more pains. The place is charming, or could be made so with a little trouble, and we should advise you to come here again along with some suitable models, say children, and make another attempt. The photography is pretty good although we fancy you very slightly over-expose.

NORLAND.—The fault of this is that by having to give a time exposure you have lost the effect of running water. With regard to trimming, another half inch off the right-hand side gives a better effect.

SINGREEN.—Very nice, but you must use a more artistic printing paper.

PITOU.—Your little genre study is very pretty, but there is a singularly decided effect of movement towards the trees, which is just a little distracting. You are, however, on the right track.

CASUAL.—Not bad, but just a wee bit ordinary.

WETEPEC.—You should have contrived to have let the bank come down towards the left-hand corner, as a patch of water in the immediate foreground, unless very strikingly lighted, is rarely pictorial. There is not much atmospheric perspective about your picture.

SECKFORDONIAN.—The cat is only moderately well taken, the fault being that the surroundings make the animal appear of an abnormally large size.

REGO.—Slightly over-exposed which accounts for the lack of contrast in your church exterior.

LONG CROFT.—With a little more striking lighting you would have got a fine picture here. As it is, the foreground and the pebbles in the middle distance are all on one plane.

FOLIENSIS.—You had far better have made a more pronounced figure study here, and not included so much of the surrounding landscape. The little boy who is standing up has spoilt the effect in the present instance by staring directly into the camera.

A. E. BANNISTER.—This is just moderate, that is about all we can say of it artistically, technically it is quite satisfactory.

HARD BOILED EGG.—Your lens does not quite cover at the corners, or else it is not properly fastened in position in the front of your camera. The view was too formal to be satisfactory. Divide the picture in half and the best bit will lie at the left-hand side.

MASTER-OF-NONE.—We are holding over your print for criticism at a future date.

FABIAN.—We are pleased to hear from you again, we feared you had forgotten us. Your present set of "studies" is certainly an advance, the technique being vastly improved. Nothing could be better than the illumination in "Morning Light," the torso and right arm being charmingly modelled. The flowers, however, could have been used to better purpose had the model held them in his clasped hands in front of him. It was also a mistake to cross the legs, as a lopsided appearance results. The photograph of the chair, although equally good technically is not as pleasing, the carved back of the seat being quite out of keeping. This fault in the matter of accessories is painfully apparent in most of your productions, in cases of this sort particular care must be taken to avoid incongruities. A dark cloth with real leaves on it, after the fashion of the earlier study, is far better than the surroundings you have included in the later attempts. With regard to pose as a whole, the flashlight is best, but a library is hardly the place one would choose for a wash. Please do not think we wish to discourage you, your style is unique, and with more care you should turn out something most commendable. Why not, in warmer weather try the river's brink as a setting. There something ideal might result. The other print of the lad and the rabbit is natural, the former poses well and should be most useful pictorially. The photograph of yourself suffers from the strong lighting and the fact that a long exposure has resulted in slight movement.

TREBOR.—This is over-toned, and your manipulation is messy, and you did not keep your camera quite steady for there is a double image.

M. S. M.—Nicely lighted photograph of a bridge, but slightly common-place. A fisherman would have improved it.

NOVELLA.—Hard through under-exposure and over-development. The position of the girl is fairly good, but the whole is motiveless.

ROBIN.—A pretty fair evening view spoilt by a muddy effect of foreground.

RUNNYMEDE.—A good topographical view of a Scottish loch. There is no soft lighting effect, however, to make the photograph have claims to the pictorial.

PLUCK.—This spot seems to want figures, and certainly a different method of lighting. If you turn your attention to the left-hand corner you will see that it is utterly impossible to tell the different planes. We would like to divide your picture exactly down the centre, when two pictures will result, the one to the right-hand side being undoubtedly the more satisfactory.

NORTHWOOD.—Very well taken indeed, the effect of the water being rendered most feelingly. It looks better with just half an inch cut off the top, and a little over half an inch from the bottom.

HYACINTHS.—Your attempt at portraiture is fairly good, but you have slightly, very slightly, over-exposed, and have not selected a good background to bring up your models and their bicycles with distinctness.

VERITAS.—You did not hold the camera quite steady, nor did you select your position very well.

MONTE CHRISTO.—No. 1. The place was all right, but you should have let the boy sit with his feet this side of the gate, and he should have been made to appear a little more farmerish. No. 2. The man is well posed, and the exposure has been correct, although we fancy that unless your hand camera is a focussing one you were just out of the range. You ought to be able to do something good in this room, which is apparently well lighted.

RETLAW.—Your spring cleaning "picture" is rather artificial. For instance both ladies have a similar smut on their faces in exactly the same position, and apparently they have turned out far too many articles at a time. The idea is all right, but it requires working out better.

J. PEN.—It was a great pity you took these two in this fashion, with such a pretty spot at your disposal, and one which would have been capable of producing quite a number of pretty pictures. Why did not you let them be playing about, or doing something sensible, rather than staring aimlessly at the camera?

ADONIS.—The view is all right, but it wanted a different light on it to give the best effect. You should try it somewhere about sunset when we fancy you would get something better. You ought also to lower your camera legs considerably so as to minimize the broad water foreground.

FULLEDGE.—Very pretty, but just a tiny bit trivial. It is technically first-rate.

DON CARLOS.—It is regrettable that you did not go in for picture making here, because the spot was so charming. Why did you allow the old lady to put up her hand over her eyes and stare into the lens? She should have been looking at the sheep along with the other woman. Technically there is not much amiss.

ELECTA C.—The photograph "By the River's Brink" is really charmingly lighted and in this respect could not be improved upon. It wants a good sky of the quiet peaceful evening kind to make the most of the composition.

COSMOS.—Most pictorially trimmed and very nice altogether. If, however, you could have contrived to have had a little more striking lighting, so that the rushes on the foreground were brought out a little more distinctly, a much happier effect would have been gained.

NEWLANDS.—Has something gone wrong with the printing of this negative, or is it fogged? If the latter is the case it is most regrettable, as the man packing up the bag is in a most natural attitude, and the whole *ensemble* leaves nothing to be desired. The flatness of the whole however is terrible.

DR. JIM.—Your "Queen of Hearts" would have been a great deal better and looked more artistic had you placed her somewhere else, as the background is very distracting. Why did you not hang up a large blanket behind her, arranging to have the apple blossom just coming over it? The result would then doubtless have proved charming.

JEANNETTE POPOFF.—Natural, but badly under-exposed. You should have used a reflector behind the lady.

CHUMP.—You should have let these lads paddle in the brook. You would then have obtained something worth having. At present, with them all staring at the camera they are more than sufficient to give one an artistic nightmare.

LADY JANE.—Technically almost perfect, Lady Jane. The spot is just a trifle too formal to be artistic. A boat somewhere in the pond to have broken the straight line of the bank might have helped, but we rather doubt whether as a whole the place is suited to photography. As a setting to figure studies, however, nothing could be more desirable. You should try something of the kind.

MASTER-OF-NONE.—Your trees are enveloped in fog which we fear is artificially produced on the bromide paper in the dark-room. The spot is a very nice one, and your view contains two distinct pictures. Divide it exactly down the middle and you will see this.

DARON.—Your prints are not quite up to the average, and so we have not entered them for the *Salon*, as they would hardly stand a chance. You have plenty of time, however, to turn out better work if we explain where you are wrong. You expose quite correctly, but you do not focus sharply enough, or rather "with feeling," and you apparently are not certain what is artistic and what is not. Look over some of the *Junior* prize pictures. This will help you in the latter matter. Some more *Salon* coupons appear this month. Try again.

YOUNG 'UN (2).—Your attempt at figure study illustrating "a tiff" is commendable, but it just falls short in one or two little things. In the first place the figures are too close together. It would have been a great deal better had the young man been a little further away. This would have given more point to the story you intend to convey. Then although the expression of the lady's face is satisfactory, the gentleman instead of appearing upset is simply scratching his head. The main fault, however, is the first one, and when this is pointed out to you, you will doubtless perceive how much better the theme would have been expressed had the separation been greater. The locality is charming.

Our Editor's Corner.

The Editor is always glad to hear from his readers, though he cannot promise to answer their letters at great length. Suggestions are welcome at all times, and when practicable are adopted. See also notice at head of "Answers to Correspondents."

That was a strong appeal we made last month, and it was well taken up, especially by a few to whom we are generally indebted. We must particularly acknowledge the labours of a reader who writes under the cognomen of "Stoneycroft." His energy and generosity know no bounds, for in carrying out our request for each present subscriber to secure at least one other, he took the trouble to write a long letter to no fewer than ten friends, extolling the

merits of *The Junior Photographer*, and sending with the letter a copy of the magazine to each, drawn from his back numbers. "I am sure," writes "Stoneycroft," "I have tried my best to push your paper among my friends and if all your readers do as much this month your most sanguine hopes and expectations will be realized." We can only say in reply that there is no doubt about it, they would be more than realized. But while we could hardly ask everyone to do as much for us as "Stoneycroft" has done, we do think that it would be quite possible for each reader to obtain for us at least one other without very much trouble, and the effect produced by such an increase in the sale of *The Junior Photographer* would be reaped by ourselves, of course, in the first instance, but indirectly by the whole circle of readers by virtue of the many advantages and improvements which such a large circulation would enable us to confer.

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That the little gummed labels have been pretty well sent out has already been proved by a demand for specimen copies, and already a slight increase in the sale, though it is too soon as yet to say much about that. But one very curious incident has been brought about by the use of the label. Somebody sending a hamper from Llandudno, had the good sense to stick one of the little gummed slips upon this hamper containing clothes and other personal belongings. The label of the hamper was lost in transit, and the London and North Western Railway Co., seeing *The Junior Photographer* ticket thereon, brought the lost package to our London offices. We were fortunately able to identify the owner of the package, and the Railway Company have forwarded it to him.

* *

We repeat our inducement of last month to new subscribers. We offer to the first hundred persons who, after having had their attention called to this notice, send 4s. 9d. for one year's subscription to *The Junior Photographer*, to send also a copy of "Anthony's Illustrated International Annual of Photography" for 1897, free of charge, provided 4½d. is enclosed to cover the postage of that book. Please make this known to your friends.

* *

The Slum Life Competition has proved a fiasco, and we deeply regret that this should have been the case. It has always been our policy to make the competitions not only popular, but at the same time instructive and useful, and we are really sorry to find that among the large number of readers only one has dared to attempt something which was perhaps rather more than ordinarily difficult. It is singular that when we advertise a simple

general competition, in which the chances of success individually are much smaller on account of the comprehensiveness of the contest, two or three hundred prints will be submitted, whereas if we set a subject the number drops down to perhaps fifty or sixty, and the man who is tolerably cute gets an easy walk over among so small a number of competitors. We believe we have pointed this out before and it is a matter upon which we feel rather strongly. We do trust that the other competitions down on the list will receive better support than the ill-fated slum contest. None of them are difficult, and it is a great deal more helpful to the photographer to have some definite aim in view rather than to go into the field with the intention of securing anything which may crop up for the purpose of sending in for an unclassified contest.

* *

Many years ago, John Ruskin, in one of his powerfully worded little books, appealed to the painters of that time to throw off the limitations imposed upon them by adopting the style of a particular school, and painting a restricted and hackneyed range of subjects. He urged them to give more attention to the representation of nature and historical subjects. It is worthy of the greatest man's greatest effort, he observed, to render, as it should be rendered, the simplest of the natural features of the earth, and then he summed up in a few words his conception of what this aim ought to be. The true duty of painters, he contended, lay in "the faithful representation of all objects of historical interest, or of natural beauty existent at the period; representation such as might at once aid the advance of the sciences, and keep faithful record of every monument of past ages, which was likely to be swept away in the approaching eras of revolutionary change."

* *

The force of the words falls as heavily upon photographers to-day as it did upon painters in 1851. There is far too much bothering with different processes, or of trying all sorts of pottering little dodges, and too little genuine progress in the direction of work which shall be of real utility. If instead of idle snaps, bright-looking photographs of sailing boats, or cattle, or stupid-looking people in stiff hats amidst rustic surroundings—highly-finished and creditable examples of manipulation and method, no doubt—a systematic record of monuments, buildings, natural scenery, features of geological interest, and characteristic landscapes had been carefully undertaken, how much higher the present position of photography might have been, by virtue of its useful services in that manner to pictorial

historical record. This is a matter which should have the serious thought and attention of every amateur photographer. We have resolved to do what we can for the promotion of this development of photography, this photographic surveying as it may be suitably termed, and have arranged a competition in connection with our other magazine, *The Practical Photographer*, the particulars of which we think are of sufficient general interest to reprint here. They will be found in the next paragraph, and we hope that many readers of *The Junior Photographer* will find time to join the contest.

* *

FIVE GUINEAS IN PRIZES.—In order to promote interest in and encourage the work of photographic surveying, we have decided to offer a First Prize of Three Guineas, and a second of Two Guineas for the best and second best sets of not less than twelve and not more than twenty-four photographs illustrating the topography of any particular town, village or district. No restriction is placed upon the subjects to be photographed, but as an indication of what ought to be attempted, we suggest the following items:—(1) the natural situation of the particular place; (2) the geological features of interest; (3) the most striking or beautiful scenery; (4) the principal buildings, ancient and modern; (5) interesting details, archæological, historical or otherwise. The photographs must be accompanied with a brief written description (not more than a few lines being devoted to each photograph) of the places or objects, with such notes as may be deemed essential to contribute to the completeness of the survey. We shall judge the photographs ourselves, and award the prizes, not necessarily to the competitor sending the largest number, but to the one whose prints point to thought and care in choice of the subject, selection of the best point of view for that subject and general appropriateness in illustrating the natural and historical features of the specific district. The photographs must be the work of the sender. Prints may be any size and on any kind of paper, but unmounted, packed flat, and with a reference number on the back of each referring to the written description. The senders of the third, fourth and fifth best sets of photographs will each receive a certificate, and a bound volume of *The Practical Photographer* for 1896. We reserve the right to publish the five successful sets. The others will be returned if stamps have been enclosed for that purpose. We give nearly three months for the necessary work (though probably many who will compete have already many suitable negatives in their possession) and require all photographs to reach these offices not later than August

25th, addressed to The Editor of *The Practical Photographer*, The Country Press, Bradford.

* *

Preparations are going on apace for the Salon Double Number, and also for the new volume which is inaugurated by that issue. Both in August and September new features will be introduced, designed to interest, instruct and amuse.

* *

Our frontispiece this month suggests a field of employment for photographers which is usually for the most part either neglected or carried out in a mediocre manner. The farm yard presents enormous opportunities, which only require proper treatment to bring about charming results. The greatest mistake made is in the choice of backgrounds. Confused objects in the distance, partly out of focus, detract from the principal object. A dark cloth hung in a suitable place serves to block out extraneous things, and this has been cleverly performed in the case of "The Turkey Brood."

Answers to Correspondents.

Correspondents are asked to write on one side of the paper only, and to put communications on different subjects on separate pieces of paper. If a reply is expected in the forthcoming issue letters must be received on or before the 25th of each month. The Editor will answer to the best of his ability any enquiries on matters photographic by post, if a stamped addressed envelope be enclosed; but every question asked must be accompanied by the Editorial coupon cut from the advertising columns of the current issue, whether the reply is required by post or in the magazine.—One coupon, one question. Address:—The Editor of *The Junior Photographer*, The Country Press, Bradford.

LENZ.—If temperature is not the cause, we should attribute it to old paper. The alum bath ought not to be necessary. But be quite sure that the temperature is not too high.

ERIN-GO-BRAGH.—Well, you see, we have trouble enough already, and if we had all the prints to send back some of them would get lost, and endless correspondence would be involved. No, we cannot entertain your suggestion.

GOERZ.—A studio lens would do for outdoor groups, but would probably require a smaller diaphragm than that used in the studio. It would, of course, answer equally well in a tent.

LONG CROFT.—Not with any degree of success. A lens is necessary. Thanks for manuscript.

T. G. HILL.—The finished print would be decidedly the work of A.

C. THONGER.—Your efforts are highly appreciated.

T. W. GIBSON.—You will find your inquiry answered by another article from the same writer this month. Glad to hear you are helping us.

M. E. M. DONALDSON.—Not entirely clear about the matter, but think what you propose would not answer. Best plan would be to send enquiry to editor of publication referred to.

SIDNEY D. STEPHENS.—Pleased to hear from you again. You must not miss the Salon.

W. L. F. WASTELL.—Thanks for prints, which will probably be used.

DOROTHY WRIGHT.—We are not going to reprint volume one of *The Junior*, and we fear you will have great difficulty in getting a copy, more especially as the time goes on. With regard to your instantaneous work, we should fancy your light is not safe, or that you use too strong a developer to begin with. There are, however, various causes from which effects those like your name may arise. We may have an article on the subject later.

E. BERAN.—No, we should say you would not get a satisfactory enlargement from your print, as its out-of-focusness would then be considerably exaggerated. It is little disappointing for you to have made a failure under the circumstances, but you should have made sure to secure a proper position.

ESTO-QUOD-ESSE-VIDERIS.—We are really very sorry, but we cannot help two people adopting the same *nom-de-plume*. If you like, however, we can suggest that the gentleman gives way to you, as you were in the field first. The simplest method though is for you to stick to the new name you have chosen, which is unlikely to be copied, as it is unusual.

P. V. CAVE.—A coupon is required for each print criticised, which coupon runs out of date on the 25th. Read the rules at the top of the "Critical Column."

G. L. N. A. (Grange-over-Sands).—If you are not successful first time do not despair. You should try the "Critical Column" if you require criticism, rather than enter for the competitions. Prints which receive notice in the General contests must be either very good or very bad to attract our attention.

A. H. L. (Edinburgh).—Thanks for your high opinion of us, which we trust we shall continue to deserve.

FIP.—Your outdoor negatives are all slightly over-exposed we should imagine, which accounts for the muddy look. The one of the lane with the girl sitting on the stone wall is the best of the lot. We must warn you, however, that a precisely similar effect to this could be obtained by an unsafe developing light, which might be just sufficient to cause the unpleasant veil. The developer itself is good, and the plates, although somewhat thinly coated, produce satisfactory results.

BARGALY.—The photograph of the eagle was excellent and most interesting, but hardly suited for a General contest.

SLIP-SHOD.—Thanks for your good opinion.

ARNOLD G.—We are glad you are trying to get us some new subscribers, and thank you in anticipation. Really you flatter us when you say that our journal is the best printed and most artistic of any of the magazines dealing with photography. You are too kind. We are afraid we cannot go to press oftener, however, and we do not see how we could work in a Special Diamond Jubilee Number either.

TANNCHEN.—We have missed your work, and have been wondering what was the matter. We trust that you will send us some of your flower studies along, because if you are going wrong we may be able to save you both time and trouble.

MASTER-OF-NONE.—Possibly the lighting was not pronounced enough to show at what hour of the day the photograph was taken. This very often happens in an "effect" picture.

G. F. CAROLAN.—We are glad you find the "Critical Column" amusing as well as instructive. Send some of your photographs along certainly. We are pleased to hear that you recommend *The Junior* to your young friends, and trust you will continue to do so. Tell them they ought to get a monthly as well as a weekly if they wish to be in the "swim."

S. D. STEVENS.—Glad to hear your camera works all right now. In one thing we disagree with you, however. We do not prefer detail to tone, save perhaps for reproduction purposes.

UNAS.—The print is very good indeed, and we do not know how you could really improve it. Yes, the background, if plain, does greatly help, still there are a great many amateurs who persist in using ivy leaves, even after our advice. The article you name has been in preparation for a considerable period, but the difficulty of finding time to make up the illustrations mitigates against its appearance.

W. J. STRANKS.—Your method of sending two prints with one coupon, and asking us to throw out one is scarcely fair, as it gives you a double chance. Do not try it again.

AYRSHIRE LADDIE.—Your print has been taken into the "Critical Column."

NORLAND.—You have no need to fear, we do not intend to discontinue the "Critical Column." We are exceedingly pleased to hear that you cannot get on without your *Junior*.

PEN.—Yes, it is quite permissible to act as you have done. We do not charge the photographers who have their pictures reproduced in *The Junior Photographer*. If the work is good enough we are only too happy to publish it without making any charge.

ALAN.—You will see you have had your wish, and the prize is yours.

PLUCK.—It is practically impossible to set any hard and fast rules as to how far photographs should be developed. With regard to your particular print we remarked that you had under-exposed, and in order to get detail had over-developed, which is certain to result in a nasty negative. With regard to the background, nothing could be better than the common yellow blanket which will harmonize with almost any colour of costume.

R. KING.—You might have a chance if you try to improve yourself just a little bit more. Your work shows promise.

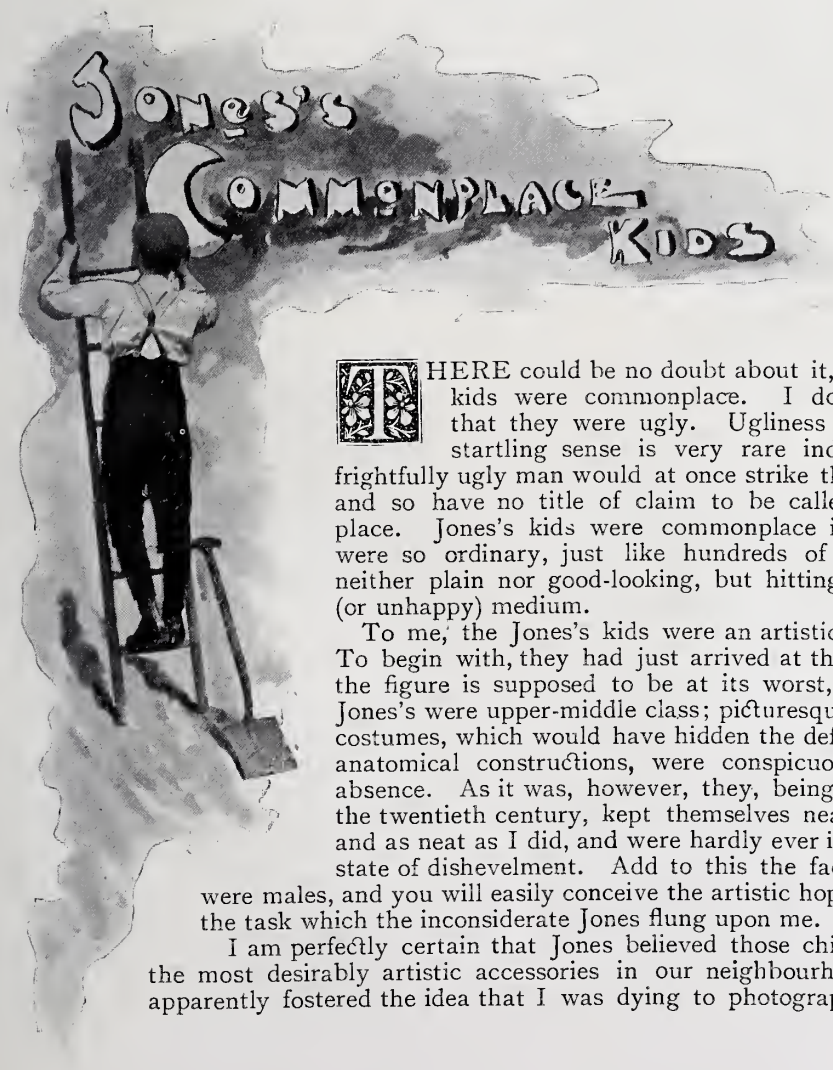
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No. 36.



THERE could be no doubt about it, the Jones's kids were commonplace. I do not mean that they were ugly. Ugliness in a really startling sense is very rare indeed, and a frightfully ugly man would at once strike the attention, and so have no title of claim to be called commonplace. Jones's kids were commonplace in that they were so ordinary, just like hundreds of other kids, neither plain nor good-looking, but hitting the happy (or unhappy) medium.

To me, the Jones's kids were an artistic nightmare. To begin with, they had just arrived at that age when the figure is supposed to be at its worst, and as the Jones's were upper-middle class; picturesque rag-baggy costumes, which would have hidden the defects in their anatomical constructions, were conspicuous by their absence. As it was, however, they, being children of the twentieth century, kept themselves nearly as clean and as neat as I did, and were hardly ever in a desirable state of dishevelment. Add to this the fact that they were males, and you will easily conceive the artistic hopelessness of the task which the inconsiderate Jones flung upon me.

I am perfectly certain that Jones believed those children of his the most desirably artistic accessories in our neighbourhood, and he apparently fostered the idea that I was dying to photograph his boys.

"You are just the chap to get a good photograph of our Thomas" he would say. "I'll tell you what I will do for you. He shall come up some day, and you shall have a try. You are sure to get something good."

The reader will notice the consummate art



by nature. On weekdays, however, all this was altered, and I regret to say that he was a very bad young man indeed, indulging in frequent fights, and, to put it mildly, exceedingly "cheeky" and "bouncing" when no grammar school masters were present to cow him into abject servility.

Thomas came to me with his Sunday smile, and his Sunday clothes on, and looked about as unlike the weekday Thomas as he possibly could.

I stood him up before the camera with a bitter rage in my heart, for he seemed so uncompromisingly stiff and, if I may use the word, "professional." I was just about to expose upon him, surrounded by the conventional vase and curtains, when an evil idea entered my head. Why not photograph Thomas in a weekday mood? No sooner thought of than done. I suggested to him what he should do, and the idea caught on immediately, and so I photographed him as you see.

with which the elder Jones made it appear that *he* was doing *me* a favour, instead of *vice versa*, and the constant repetition of this kind offer gradually led me to believe that I *really* had asked a great boon, and that Jones was *really* conferring a great kindness on me, which it would be most ungenerous on my part not to accept. At last when excuses failed, and Jones began to look coldly on me as I passed, I screwed up courage and invited Thomas over to be photographed.

Thomas was the elder of the boys, being in fact the youngest brother of Jones, not his offspring. Thomas on a Sunday wore an angelic appearance, and went to church with so serious a face that the neighbours were certain that he was cut out for a clergyman



Lest any of my readers should imagine that I encourage the bad habit shown, let it be understood that

the cigarette was made out of a leaf of my pocket book artfully blackened at the end, while the smoke from the mouth was touched on to the negative.

Photograph No. 2 was taken as a moral to No. 1, partially to impress Thomas with the idea of my very strong disapproval of such ways as shown in No. 1, and partially for the purpose of showing that, with a little *finesse*, the stiffness can be eliminated out of the most unpromising fourteen year-old boy. To look at him one would have imagined that he was a trained model. Having been so successful, I decided to have another



shot, so I got him to whittle a stick. By this means I overcame the defect of a somewhat pronounced chin, and although the whole of the face cannot be seen, the likeness is even more telling than if this had been the case. Jones was delighted when he saw these productions, and he seemed

to imagine that he had indeed put a good thing in my way by suggesting the model for me, and in a generous moment insisted that I should have a try at his own stripling.

Now the coming head of the house of Jones was even worse pictorially than his uncle, for the simple reason that he was more babyish, and yet not sufficiently so. Conceive anything more aggravating than the picture I show above which is Jones *filis* as I photographed him first time. A more hideous conception I do not think it would be possible to imagine, and I, appalled by the monster I had created,

determined to take something else which should mitigate the impression



made by my first abomination. I thought the matter out. I could not take young Jones smoking, he had not



that air of up-to-date sharpness, so much in evidence in his young uncle,

as he was of a much quieter and more reserved disposition. I could not conceive of his doing anything naughty, and therefore to photograph him in some devil-may-care position would have been quite unnatural. At last, however, the idea struck me that he would make a fairly good exponent of simple rusticity. I therefore got him to remove his broad white collar and glaring blue tie with which his mother had carefully decorated him, and induced him at the same time to cast aside his jacket and waistcoat. There was an old crate outside my studio, and this I brought in along with a ladder. These accessories I placed on my continuous background, artistically strewing a little straw and a few stones on the floor to give the idea of a farmyard or something of that class. Then I arranged young Jones on the crate along with an old pickle jar and a fishing rod, and a large Zulu straw hat. With these simple accessories I was able to throw out quite a quantity of very passable little pictures, and I give a few variations to illustrate this article.

Thus did I photograph Jones's commonplace kids, much to the satisfaction of Jones, and in a manner far from displeasing to myself. It is singular that when a thing is to be done, and done well, one generally manages to do it, and thus being absolutely obliged to make something pictorial from these children, lest the ban of the Jones's fell upon me, I did my utmost and succeeded. Of course the photographs are open to criticism, more especially the farmer series, for no farmer's boy in this world ever had pedal extremities clothed in a similar manner to mine, and no farmer's boy ever looked so picturesque. Still the result is a great deal better than if the lad had been allowed to wear his ordinary clothes, and, as I said to Jones,

if you can get even a *pseudo* natural effect by the use of a little artifice which, while not being absolutely true to nature, is pleasing, why should not you?

Peter Eland.

ANGLE OF VIEW, EQUIVALENT FOCUS, AND FIXED FOCUS.

H. J. L. J. Massé

THE first time an amateur photographer meets with the words *angle of view* he is perhaps rather at a loss to understand what the expression is intended to mean. If he refers to a dealer's catalogue he will perhaps become even more mystified, as it is possible that he may think that the more "degrees" *i.e.*, the greater the angle of view that he can get for his

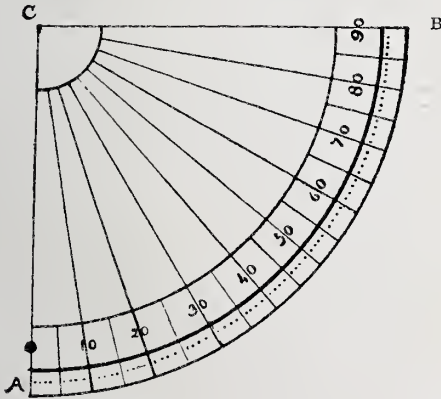


money the better. Some French lenses are advertised as capable of including an angle of 105 degrees. Mr. Dallmeyer advertises one which includes an angle

of 100 degrees—some of the Jena glass lenses are said to include an angle of 108 degrees. From the accompanying diagram, fig. 1, it will be seen that an angle of 100 degrees is 10 degrees more than the number included in the figure. No human being if placed in the corner of a room as at C, can take in the angle of view represented by the angle A.C.B., nor is it desirable that the human eye should see so much—many human eyes see quite enough as it is.

A lens which is able to include an angle of 90 degrees or more is called a wide-angle lens. One which takes in an angle of about 45 degrees is styled a medium-angle lens, and one taking in about 25 to 30 degrees is styled a narrow-angle lens.

All these terms however are relative



Angle of View. Fig. 1.

only, and are apt to mislead a beginner, unless it be clearly pointed out that a lens may in reality be a wide-angle, a medium-angle, or a narrow-angle lens according to the plate upon which it is about to be used. For example a lens of 10 in. focal length would be a narrow-angle lens on a $\frac{1}{2}$ plate, a medium-angle on a $\frac{1}{4}$ plate, and a wide-angle on a 15×12 plate. This will be seen better by the diagram, fig. 2, where A.B. represents the 15×12 plate, C.D., the $\frac{1}{4}$ plate and E.F., the $\frac{1}{2}$ plate, and G represents the 10 inch lens. By the aid of fig. 1, the size of the angles A.G.B., C.G.D., E.G.F. may be easily determined.

Another term frequently misunderstood is *equivalent focus*. The term means the focus of a lens, e.g., a R.R.,

or other symmetrical doublet, as compared with that of a single lens which would give on the screen an image of the same size as is given by the R.R., lens. This focus should be measured from a point which is situated between the diaphragm and the back combination, but in most cases it is

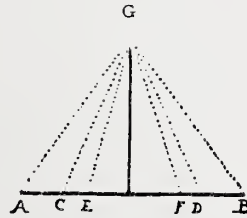
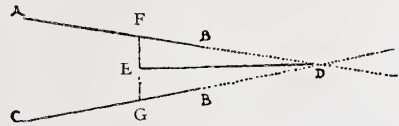


Fig. 2.

near enough to measure it from the diaphragm, if an object over 150 yds. be focussed on the screen, and the measurement be taken from the diaphragm to the ground glass.

There is a method of finding the equivalent focus of a lens given in the *Year Book of Photography* for 1896, page 195, which (condensed) is as follows. Fix or pin up to a wall a black and white measuring tape or foot rule. Set up the camera so that the lens is about four times its supposed focus from the tape. Focus sharply, photograph the tape or rule, and measure accurately on the negative the space occupied by 1 foot of the tape. Measure the distance between the tape and the focussing-screen, divide the 12 inches on the rule by the measurement of the



Equivalent Focus. Fig. 3.

12 inches as given on the negative, and multiply the distance between the ground-glass and the foot rule by the ratio of the image to the object, and divide this product by the ratio+1, squared. For example, suppose the distance from the tape to the ground glass to be 40 inches, and that the 12

inches on the tape or rule take up $4\frac{1}{8}$ inches, then we get—

$$\begin{aligned} & 40 \times 4\frac{1}{8} = 165. \\ \text{then } & \frac{165}{(4\frac{1}{8} + 1)^2} = \frac{165}{1681} \\ & \frac{165}{1} \times \frac{64}{1681} = 6\frac{1}{4} \text{ inches (about).} \end{aligned}$$

For those who do not care to work this kind of 'sum' out, and there are always some folk who hate figures in any form whatever, there is the following method given by Sir H. Grubb, the well-known optician. "Set the camera before a window on a flat table upon which is spread a sheet of white paper. Focus upon some distinct object 150 or 200 yards away. Draw two upright lines on the focussing screen at one inch from the right and left sides respectively. Make the focussed image fall upon one of these lines, and with a pencil draw a line, fig. 3, upon the paper along the side of the camera. Now move the camera so that the image appears on the other line, and draw another mark C, along the side of the camera. Take away the camera and continue these lines A.B., C.B', with a ruler till they meet at D, to form the angle A.D.C. Next draw a line F.G. across to form a triangle, the line being exactly the same length as the distance between the two lines on the screen. Find E., the centre of this line, and draw a line E.D. from the centre of the line to the point D., where the lines A.B., C.B', intersect. This line, E.D., will represent the true equivalent focus of the lens. This method may frighten some, as it looks like Euclid, but is really very easy and mechanical.

A simpler method still to find the equivalent focus of a R.R. or doublet symmetrical is to multiply the foci of the two combinations, and divide the product by the sum of their focal length, less the distance of separation of the two combinations. This sounds alarming, but suppose that the front combination of a doublet has a focal length of 10 inches, that the back combination one of 8 inches, and that the distance between the two

combinations when mounted in the lens is two inches, then:—

$$\frac{10 \times 8}{[(10 + 8) - 2]} = \frac{80}{16} = 5 \text{ in.}$$

5 inches will be the equivalent focus. This method is one of the simplest. Those who wish to go into the subject may with advantage refer to Soret's Table of Angles, by means of which the angle of view is obtained by dividing the diagonal of the plate by the equivalent focus.

Before leaving the subject of focus, it may be stated that although some hand-camera lenses are advertised as having a fixed focus, this is not a quality peculiar to any one kind of lens. In all lenses there is a point beyond which distance all objects will be in focus. It will be found too that the shorter the focus of the lens, and the smaller the ratio aperture of the lens that is being used, the nearer will be this fixed-focus point."

There are tables in the *Annuals* by which this point can easily be found, but the rule is "Divide 100 by the diaphragm number, and multiply the quotient by the focal length squared." Suppose a hand camera have a lens of 5" focus, and it is required to find what is the nearest point in focus—if $f11$ be used as a stop:—

$$\begin{aligned} & \frac{100}{11} = 9\frac{1}{11} \\ 9 - \times (5)^2 &= \frac{100}{11} \times \frac{25}{1} = 227\frac{3}{11} \text{ inches.} \\ & \text{or } 19 \text{ feet approximately.} \end{aligned}$$

The same lens stopped down to $f16$ would give all objects beyond $13\frac{1}{2}$ feet in focus, and if stopped down to $f20$ all objects beyond 10 feet. The table given in the *Annuals* is of great use to hand-camera workers.

For spotting prints and filling up pinholes in negatives, the pigment sold as neutral tint is most useful. The best form in which to buy it is the half pan of moist colour.

The best glue for mending damaged camera parts is (Le Page's) fish glue. It is always ready for use, dries quickly and keeps well in a glass bottle. If kept in a tin it soon deteriorates. Should it get too thick for easy use add a little vinegar, but on no account water, as the glue would soon become mouldy.

AN OPEN-AIR STUDIO.

FOR out-door portraits the open-air photographer has up to the present only had certain means of modifying the contrast of light and shade by screens and reflectors, but it has not been easy for him to vary at will the lighting of the subject.

To meet this difficulty, writes a correspondent in a foreign contemporary, I have devised a portable apparatus, light and easily manipulated, comprising in itself an actual studio, and also serving the purpose of the screen and reflector.

It is essentially a shed with three sides, of which the following is a description.

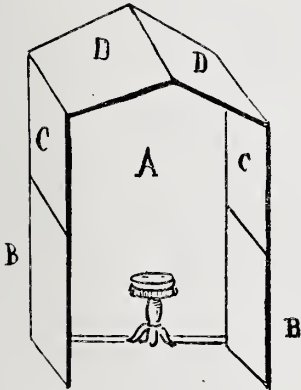


Fig. 1.

The side or back A, fig. 1, serves as a background, and is entirely covered with light-coloured cloth (by means of hooks and rings other cloth backgrounds could also be used). This side measures 7 feet high by 4 feet wide.

The sides, B B, measure about 6 feet, and are divided horizontally, the upper parts, C C, measuring about 3 feet, are open to daylight, and the opening is covered either with ground glass, or better, white transparent gauze. Little curtains are arranged to slide to and fro along these sides. The two panels for the roof are hinged to the side panels, so that they can be turned down over the sides. They are glazed or fitted with gauze and have also

sliding curtains as in the case of the upper side panels. The whole affair when erected has something of the appearance of a sentry box.

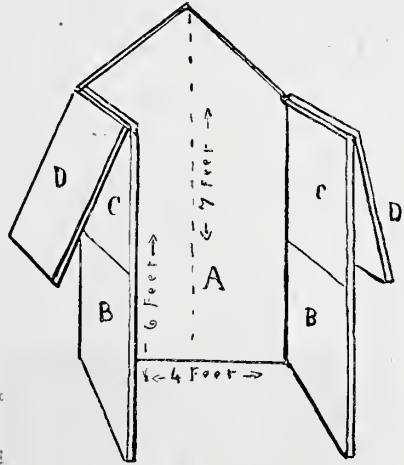


Fig. 2.

The whole can be shut up like a portable shed, and as it is exceedingly light it can be carried with great facility.

It will be seen that with this system the roof and the sides covered with gauze serve the purpose of screens in letting a softened light pass through, and that by means of the little curtains the light can be varied as in a studio.

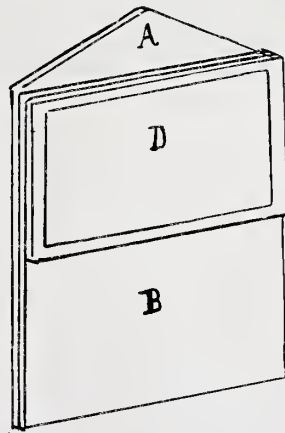


Fig. 3.

The lower parts of the sides serve as reflectors. The apparatus, when erected, is sufficiently large for posing either one or two persons.

TIDINESS AND METHOD.

BE tidy and methodical in all things and especially in photography, so that you may at a moment's notice be able to place your hand on any thing you require.

Here is an easy method of keeping negatives, etc., for reference.

In my exposure book I have numbered every line (I ruled my own book and therefore put the numbers in the first column, but if you have a printed book you can put the numbers in the remarks column). When I expose a plate I



fill in the particulars in the exposure book, and the number of the line is the number of the negative.

After development I place the number of the line or negative on a very small round piece of paper, and stick it on the corner of the negative. I always keep all negatives, good, bad or indifferent, as they serve as object lessons for some future date.

I now proceed to take prints from *all* negatives, taking two copies of the good ones but only one of the bad ones.

After toning, etc., I stick one of these copies, in numerical order in a book (I find the best plan is to put them in a

scrap book), and write under each copy in *lead pencil* from my exposure book the number, date, time of day, exposure, place and any other particulars that I may wish to record. This book I call my "record book." The remaining, *i.e.*, the best copies, I place in my "show" album.

The negatives I now place in the old plate boxes, putting a label on the top, or better on the side, with the numbers of the negatives contained therein. Of course I fill the boxes with the negatives placed in numerical order, beginning at No. 1. Consequently only two numbers need be put on each label for instance—

1 to 14.

If desired, lantern slide binders may be put on the top and bottom of the negatives so as to prevent them from scratching.

In this way negatives and photographs are kept in the same order, and not only that, but also in date order, and time of day order.

An example perhaps will show the advantage of this method.

I am going to expose a plate on 23rd. May; I take up my record book and look up the same date last year, and there I see what result I had under certain circumstances. If I wish to see the negative for further examination, I have only to look at the number and go to my boxes of negatives and get out the box which contains the negative, which can be seen at once by running the eye over the numbers. If I want to see my exposure book for that date, I turn up the number and have it at once.

The numbers should be put both on the lid and body of the box to prevent any mistakes when putting the lid on.

LEVEL AND SQUARE.—In doing interior work the use of the level on the base-board is continually necessary, but there is a point that is often overlooked—*viz.*, the position of the back of the camera with reference to the base-board. Naturally the back—unless the swing-back is in use—must be at right angles to the base-board. The best way to test this is to carry a metal square of the proper size. A useful tool is the Starrett rule which combines level, square and foot-rule in one. The weight of it is not very great and its usefulness compensates for the extra weight.

Our Prizes.

Floral Text Competition.—The prize is awarded to T. Stratton, Church of England Soldiers' Institute, Pirbright Camp, Woking, and a certificate to Rowland King, 22, Bright Street, Earlestown. The most notable feature in this competition is undoubtedly the poor technique displayed. A great many of the competitors have apparently some very fair ideas as to how to arrange and light, but this being said the limit is put to their knowledge. It is singular also that in almost every case the choice of flowers has been bad. For instance, we notice a great run on red roses, and as red roses mostly resemble cabbages when translated into monochrome, their introduction is sure to lead to grievous results. Marguerites and white flowers appear to have been generally carefully eschewed, as have also graceful and photographic grasses. The use of the isochromatic plate is conspicuous by its absence, and we think hardly one of our competitors has tried a yellow screen. The lettering in many instances, however, is a great deal more effective than the photography, and we regret that after competitors have taken all this trouble we only see our way to awarding one certificate. Among the efforts which call for criticism we find a nicely photographed group of clematis flowers by T. C. Varty-Smith. They are, however, grouped around a cross of somewhat commonplace shape, while the lettering, being of the old English school and amid such surroundings, gives one the idea of a third-rate scripture text such as is given away in the infant classes of our Sunday schools. A nice effort from Welcombe only needed a trifle more care to have made something really good. The initial letter, however, being white is almost indistinguishable. Seckfordonian's easel with the word "Greeting" written across a palette is, in the matter of composition, one of the best prints submitted. The technique, however, is villainous, due, we fancy, to messy developing and, in the first instance, to improper lighting. Kirgit took a great deal of trouble to make something good, and we regret that he failed. There is no detail in the shadows of the flowers, and the whole is somewhat bunched up. A spray hanging out from the top right-hand corner would have made the balance better. Botanicus's notion was fairly good, but the lighting and technique generally leave a great deal to be desired. Ruby very nearly hit the bull's eye, but in this case the avoidance of an isochromatic plate and screen is more pronounced than almost any of the others, the effect gained of black corn being most undesirable. Work by Arden, Stoneycroft, Whiskey, Darlun and Jeanette Popoff is deserving of commendation, although very far from being excellent.

Unique Competition.—The prize is awarded to Miss M. Mildred, Warley House, Brentwood, and certificates to Frank Allen, 575, Oldham Road, Newton Heath, Manchester; W. J. Bassett Lowke, 13, Kingswell Street, Northampton, and C. F. Mangelsdorff, 6, Bridge Terrace, Maidstone. A fairly successful competition, technically much

above the average. Nearly all the photographs lay distinct claims to be really unique, but there are one or two which hardly come under this category. For instance, Excelsior submitted a case of two exposures on one plate. We have quite a number of negatives of our own made in this economical fashion, so that this effort has little or no title to be called extraordinary. Some of the prints are undoubtedly singular. In one print by Owl there is a distinct resemblance to a bird's head in the knot of a large tree, while a rock looking very like a toad comes from Runnymede. Duke has an excellent presentment of the Hemlock stone. Arden is well to the fore with a very singularly shaped tree trunk, in which quite a dozen different faces may be traced, and it is only to be regretted that the artist did not take a little more pains with her technique, and get the whole sharper.



The Elephant Tree by A Toiler of the Fields is another example of the curious shapes assumed by kings of the forest. In this case, however, the promise set forth by the legs of the elephant is not continued in the top branches. A fairly good flash of lightning was taken by S. C. I., but lightning photographs now are so common as hardly to be able to be classed as unique. A Fossil Tree by Pro Bono Publico is worthy of a great deal of praise from the technical standpoint, being nice and clear. The only position available, however, was not very satisfactory, and a sort of out-of-proportion and topsy-turvy look has been obtained. Apis exposed a plate on a honeycomb made between two long leaves with excellent result, and T. Berry was almost as successful with a bird's nest amid its natural

Unique Competition. Prize Picture.
Miss M. Mildred. Humpty Dumpty. Brentwood.

surroundings. The photograph by Young 'Un, we should like to point out, hardly comes under the head of this competition, neither do those by Seckfordonian, Cotis and Idler, while Kodactyl's imitation *x* ray production partakes more of the trick character than the unique. The result on the whole is, however, fairly encouraging, and we shall have another unique competition at a later date, so we trust that our readers will keep their eyes open for anything strange which they may come across on their photographic rambles.

Laziness Competition.—(Closes July 25th.)—We offer the Volume of *The Practical Photographer* for 1896 as a prize for the best photograph illustrating laziness. July being an essentially lazy month, we feel certain that this competition will be popular, as no doubt any number of models will be obtainable. A lazy man, woman or child reclining in a hammock, or at full length on the grass in the hot sun would all be admirable exponents of the title. It will be easily seen that as no special accessories are required everybody can compete in this contest. The coupon was given in the June issue.

Tree Photograph Competition.—(Closes July 25th.)—We offer a prize of 10s. 6d. in books selected from the publications of Messrs. Percy Lund, Humphries & Co., Ltd., for the best photograph of a most graceful tree or clump of trees. Mr. Matthew Surface's studies in this direction which will be found in the earlier numbers of this year's *Junior* show what can be done in this line, and we want to encourage our readers to make an inroad into this most interesting branch of the art. All kinds of trees are eligible, so long as their *contour* and general lines are pleasing. We should suggest that the best time to take trees is either early morning or sunset, as at mid-day there is considerable fear of halation, when the branches stand out against the sky. It must be remembered especially that light and shade plays a most important part in the successful photography of trees. The coupon was given in the June issue.

General Competition.—(Closes August 20th.)—A prize of 10s. 6d. will be awarded for the best photograph sent in, any subject. The coupon is given in this issue.

GENERAL RULES.

All pictures, etc., sent in must be accompanied by the proper *coupon* cut from the advertising pages of the current issue, or issue in which the particular coupon appears.

A competitor may send in as many photographs as desired, provided each is accompanied by a separate coupon.

The coupon should be affixed to the back of the print by one corner, and bear the name and address and other particulars.

All photographs, etc., should be sent flat and unmounted, addressed to The Editor, *The Junior Photographer*, The Country Press, Bradford. They must arrive not later than the 25th of each month to be in time for the succeeding competition.

The prints, or manuscripts sent in become the property of the Editor, to reproduce if desirable. In no case can unsuccessful ones be returned.

The photographs must be the competitor's own work, and may be any size, but they are preferred not larger than whole-plate.

The Editor is the judge, and his decision is final.

A special coupon is provided for foreign and colonial readers, available for any competition at any date.

Our Survey.

PHOTOGRAPHY AND THE JUBILEE.—The Ashton-under-Lyne Society showed dissolving views by aid of the lantern from one of the windows of their premises, during the recent Jubilee celebrations. The screen was placed between two decorated uprights erected on the kerb-stones outside the institution.

GLASGOW INTERNATIONAL PHOTOGRAPHIC EXHIBITION.—This exhibition, organized by the Glasgow and West of Scotland Amateur Photographic Association, will open on September 1st and close on October 13th. The judges are as follows:—Valentine Blanchard, H. P. Robinson, Marshall Wane, Sir Francis Powell, P.R.S.W., William Young, R.S.W., James Maclehoose, W. B. Blakie. Entry forms may be had from the Secretary, Wm. Goodwin, 3, Lynedoch Street, Glasgow.

A DEER TAKES ITS OWN PORTRAIT.—A strange idea was conceived by Charles Hughes of California. He set up a camera a short distance from a deer trail, and connected the shutter and flash-light materials with a trap. When the deer stepped upon the trap, the shutter opened and the flash went off simultaneously. The negative was thus secured in the dead of night. When it was developed, the deer clearly appeared, and its appearance indicated that it had been startled by the sudden light.

EXHIBITION OF THE ROYAL PHOTOGRAPHIC SOCIETY.—This exhibition is now announced for September 27th to November 13th. The last date for sending in photographs is Wednesday, September 8th. The following are the judges:—Art Section: F. P. Cembrano, jun., B. W. Leader, A.R.A., Sir J. D. Linton, P.R.I., G. A. Storey, A.R.A., W. L. Wyllie, A.R.A. Technical Section: Captain W. de W. Abney, C.B., D.C.L., F.R.S., Chapman Jones, F.I.C., F.C.S., Andrew Pringle, F.R.M.S. Full details and forms of entry may be had from the Secretary, 12, Hanover Square, London, W.

LOOK BEFORE YOU LEAP.—The other day, writes the editor of our contemporary *Dry Plates*, we met an amateur with a small landscape camera, who asked us the following question; "How is it" (by the bye, we may mention that this amateur had taken four negatives) "that my camera will not give large heads and portraits like those photographers produce; can you tell me whether making the diaphragm hole of the lens larger will make the photograph larger upon the plate, and do the figures on the iris diaphragm mean the size of the image?" We nearly fainted under the mental strain of such a problem, but on recovery, came to the

conclusion that everything requires explanation in the simplest manner. The amateur in question was a young lady of more than average intelligence, but we little thought that explanation would have been required in order to bring the ordinary laws of perspective to bear in the beginner's work. A few practical lessons of course soon taught the young lady her error, but it is easy to imagine how the beginner attempting photography for the first time can get into fearful trouble over the most simple matters for want of a little practical instruction. It is scarcely necessary to point a moral in this case. But why do so many set to work without an hour or so spent in just reading through the rudiments of the subject.

THE CAMERA PREVENTS RIOTING—The *Photo-American* is responsible for the following remarkable story:—"The cartmen of the Barber Asphalt Company struck and attempted to prevent others taking their places, threatening violence. The company readily filled their places with new men, and, anticipating a disturbance when the carts started out, resolved to obtain evidence by means of photography against individuals participating in the riot. As the first wagon, driven by a new man, rounded the corner, it was charged upon by a howling mob of enraged strikers. The wagon was escorted by thirty policemen and six men with hand cameras. When the mob rushed up to begin the attack, the six cameras were pointed at them, and shutters began to click right merrily, every click probably furnishing evidence that would mean a trip to Blackwell's Island or Duetville to half a dozen of them. The effect was electric, the strikers, who would not have hesitated a moment in the face of the squad of police, stopped suddenly, and covering their faces by putting up their hands, tugging caps down over their eyes and turning up coat collars, cried, 'They are taking our pictures,' and retreated hastily. In a short time the street was clear, and, by keeping a man with a camera at all the jobs, the work proceeded peaceably and without the necessity of force. The use of the camera is a regular thing with the company, to show the progress of work and as a record of it, but this was the first time they ever used their camera squad to quell a riot."

PRINTING.—It has been said that printing from the negative is more difficult than the actual taking of it, that is if the photographer aims at true feeling and correct gradation. Mr. F. M. Sutcliffe, in an article in *Photography*, gives a most careful *resumé* of the subject, and his remarks cannot fail to commend themselves to those who choose the higher walks of our art. He says in the beginning, that very

few amateurs seem to thoroughly understand the great power of the various printing processes placed in their hands, and speaks of the three stages through which the beginner passes: the first where under-developed, thin negatives have been made, which, though too thin to print on albumen paper, have given good results on gelatine papers; the second stage of the better-looking negative which gives no half-tone, however, on the gelatine paper, but prints well on home-sensitized albumen. How soon the third stage is reached, he says, depends upon the power of the operator to *see* correctly, and whether he elects to master photographic printing or be mastered by it. If he sees that his second stage, or better negatives, do not return him results as true to nature as his first and poorer attempts, he will not rest content until he finds out why. He will then learn what a difference results, even with a perfect negative when printing is carried on in the shade or in the sun, and he



will discover the sort of negative required for each special process. He suggests that a good plan would be to make a print from one negative on different papers, say (1) on home-sensitized albumen, (2) on ready-sensitized paper, (3) on gelatine-chloride, (4) collodio-chloride paper, if it can be bought free from cracks, (5) on cold-bath platinotype, (6) on hot-bath platinotype and (7) on carbon tissue of various colours. Such a set would be of great service in enabling the worker to suit his negative to the printing method he prefers. He will find that platinotype and carbon give him more power to exercise his skill in event of his negatives not being exactly of the quality he aimed at. With fresh cold-bath paper, as at present made, he can print from negatives which a few years ago would have been too uniform in tint for average subjects. The great thing in printing is to know beforehand the effect wanted and not to be satisfied till it

Floral Text Competition. Prize Picture.
T. Stratton, Woking.

is found. As long as the density-giving parts have been added to the developer in small quantities and plenty of that useful, and in some parts cheap substance, water has been added in large ones, there should be no difficulty in making negatives.

Our Laboratory.

A dirty or smoky lens will cause fogged shadows in the negative. The fog is increased when the lens is not shaded from the light.

Frilling may be prevented by various mechanical means. The edges of the plate may be greased or waterproofed by rubbing a piece of wax or composite candle along the four edges—of course before development.

When printing, be careful not to examine the progress of printing in too strong a light, otherwise the purity of the whites is destroyed, giving the print a "leady" appearance and loss of definition.

WHITE INK. — A white ink, which is very useful for naming lantern slides, may be made by mixing sulphate of barium with thin gum arabic solution until thick enough to flow easily from the pen.

TONING BROMIDE PRINTS WITH HYPO.—To tone bromide prints a warm brown, a solution of alum and hyposulphite of soda can be used. To prepare the bath, 10 ozs. hypo are dissolved in two quarts of boiling water, to which, by degrees, 8 drs. of alum are added. The milky solution may be used as soon as it is cold and tones completely in about half-an-hour. By carefully raising the temperature of the solution a few degrees, the toning process can be somewhat accelerated.

TONING P.O.P. — Many sheets of P.O.P. and other similar papers are wasted by beginners who with their imperfect negatives strive vainly to attain to blue-black tones as their *summum bonum*. One of the easiest ways to secure these tones is to fix the prints first and then tone them in the following bath:—

Potassium hydrate....	3 parts
Ammonium sulphocyanide	30 "
Water	100 "

to which when all is dissolved and filtered add three parts of chloride of gold solution.

TO WASH PRINTS WITH LITTLE WATER.—Place the prints one by one face downwards on the toning solution, taking care not to wet the back of the paper. After a moment or two lift each print up by one corner gently to see that no air bubbles have formed, and leave them floating. After several minutes, be sure that they are sufficiently toned, and withdraw them for washing. As the prints have

not been entirely immersed in the toning bath, only the sensitive coating has been saturated, and the washing may be very considerably curtailed.

QUINOL DEVELOPER.—A convenient and simple formula for quinol developer is as follows:—

A.	
Quinol	10 parts
Sodium sulphite.....	50 "
Water	600 "
B.	
Sod. carbonate (crystals) ..	40 parts
Water	300 "

For use take 2 parts of A to 1 part of B. For travelling the two solutions may be made in a concentrated form and the water added in the proper proportion when required for developing purposes. If a restrainer be



considered desirable, more water may be added, or else a few drops of a 10% solution of potassium bromide.

HYPO IN DEVELOPMENT.—Beginners are always rightly instructed to keep the hypo dish in a safe place out of reach, to prevent contamination of any kind. There are however occasions when hypo is of considerable use, even in what at first sight seems the wrong place. In various developers a very small quantity indeed of hypo acts as an efficient accelerator. It acts in this way in the case of the ferrous oxalate developer, which however is not much used for negative work in England, and in the case of amidol, pyro, and quinol. The hypo is

Unique Competition. Certificate.
W. J. Bassett Lowke. A Fire at Night. Northampton.

to be added carefully *after* development has begun; if added *before* its action will be to slow down the developer. In the case of amidol it is an especially useful addition as it will often counteract any tendency that there may be for the plate to fog.

A SIMPLE URANIUM INTENSIFIER.—There are two ways of using uranium for intensifying purposes. The first is in two solutions and is:—

Uranium nitrate	50 grs.
Water	1 oz.

Immerse the negative in this for about five minutes, and wash; after which immerse in potassium ferricyanide, 50 grains to the ounce of water, until sufficiently dense. Wash and dry as usual. The one solution works very slowly but surely and is made as follows:—

Uranium nitrate	12 grains
Potassium ferricyanide ..	15 "
Water	4 ozs.

Before using this, the plate must be well washed and alumed, as traces of hypo produce fog and sometimes nasty red stains. The plate is immersed in this solution until the proper density is reached, after which it is rinsed and dried as usual.

It is often suggested that the focussing screen should be divided into nine divisions, by equidistant straight lines parallel with the top and sides of the frame that holds the screen in its place. This is a very good plan indeed for securing that the chief pictorial elements shall be in their proper place, *i.e.*, at one or other of the places where the lines intersect. The lines, if properly ruled, will also help the worker to see if his architecture is quite soberly placed on the screen, *i.e.*, no converging or diverging lines, than which nothing looks worse in a print or negative. For architectural work a better plan is to have lines ruled $\frac{1}{4}$ of an inch apart for about $2\frac{1}{2}$ inches apart, all round the edge of a plate—the size in mind is a 12×10 screen—less of course for a $\frac{1}{4}$ or $\frac{1}{2}$ plate screen. The assistance given by the lines is enormous and will be welcome to a practised worker as well as to a mere beginner. One word of caution: rule them mathematically straight or you had better be without them altogether.

VIGNETTING PRINTS.—It is often very annoying to find that when a print is vignetted in the sun, or a very bright light, it produces the serrating of the edges, or a sort of cross-hatching on the print; and one is obliged to print under tissue paper, or in some shady place to avoid such markings, and to produce a nice, soft, graduated vignette. The following simple apparatus will answer very well with a minimum amount of attention, and a slight impetus at intervals will keep the board slowly rotating, thus producing a first-class vignette.

To make it, procure a level board about 18 in. in diameter; drive three small nails into the side of the board and fasten some stout string or wire, about 18 in. long, with one end to the nails, and tie the three ends together in a neat knot. To this fasten the centre string—about 12 feet long—which is suspended from the branch of a tree, or other projection. Place the frames with vignettes in position on the board, put the whole in rotary motion and you will be surprised at the softness and beauty of the vignette.

PRESERVATION OF CHLORIDE PAPER.—Keep P.O.P. in airtight tin cases like those used for platinotype, if you do not mind the paper being rolled, or between two pieces of glass wrapped in orange paper. It keeps much longer in this way, and cannot get marked by contact with brown paper or cardboard or other packing materials.

Our Show Room.

Mr. T. H. Powell has asked us to remind photographers of his compressed developers and toning baths. They are especially convenient in touring.

A booklet describing the construction and application of the Cooke lens has been issued by Messrs. Taylor, Taylor & Hobson, at the price of one shilling.

A French hand camera of novel construction is supplied to the English market by Messrs. Noakes and Norman, of Greenwich. It is called the "Steno-Jumelle," and holds 18 plates.

A little camera which takes quarter plates and yet with its three slides is no larger than an ordinary field glass sounds very nice, and Messrs. W. Butcher & Sons are just bringing out such an instrument.

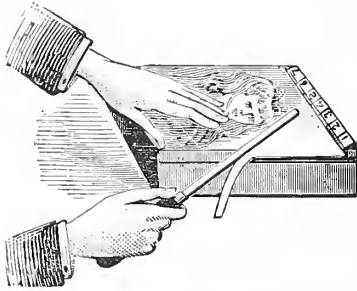
Messrs. Morgan & Kidd send out an attractive, illustrated price list of their bromide papers. The specimens on pink enamel, cream crayon and platino-matt papers are calculated to whet one's appetite for this class of sensitive papers.

Benetfink & Co. have issued a great catalogue of photographic sundries, including many of their own specialities in cameras, both hand and stand, developing tents, washing tanks, camera fittings, etc., which appear to be cheap and good.

A cheap but efficient "duplicator" is put on the market by W. Tylar, of Birmingham. It is used to produce the trick photographs which are often so amusing, as, for instance, a man playing at cards with himself, or indulging in a boxing contest with his double. It can also conveniently serve the purpose of enabling one to take two ordinary portraits on the same half-plate.

The trimmer of the day is the "Primus," just put before the public by Messrs. Butcher

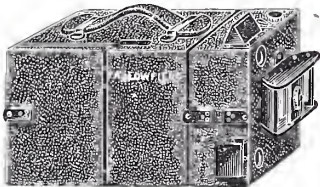
and Sons. We are highly pleased with the one which we have received. It consists of a polished mahogany box, having a steel edge on one side, and at right angles to it a box-wood rule. With a tool like a blunt knife the print is cut as shown in the illustration. The operation is simple and thick paper can be cut as though with a pair of scissors, but more



straightly. This is a great boon for those who have occasion to trim platinotype, carbon, or thick bromide paper, where the ordinary knife is little or no good. The square-edge scale prevents uneven cutting, the knife can never get blunted, and the box itself does for putting prints in. This is a trimmer we can really recommend.

We have received an ingenious stereoscopic adapter from Mr. Jonathan Fallowfield. It is a little table fitting at the top of the tripod, and by shifting a movable portion on special hinges, two stereoscopic negatives may be taken with the same quarter-plate camera. By means of this small and inexpensive addition to his apparatus it becomes quite a simple matter for the man possessed of an ordinary quarter-plate camera to take stereoscopic negatives should any special occasion demand it.

An instrument called the Stereophoto-Duplicon, notwithstanding its long name, is designed to simplify stereoscopic photography. It consists of a small attachment in which spectrum glasses are arranged, and which is placed in front of the lens of an ordinary camera, as for instance in the case of the hand camera illustrated above. What it accomplishes is quite astonishing. Only one



lens is needed, the images are properly transposed, so that prints may be taken direct from the negatives. The attachment can be instantly removed if ordinary views with the same camera are required. This invention ought to disperse every hindrance in the way of stereoscopic photography. This is also supplied by Mr. Jonathan Fallowfield.

Our Critical Column.

Under this heading the Editor will, in a friendly spirit, criticise photographs by any readers who care to send prints for that purpose. In special cases failures will be illustrated, with suggestions for their improvement. Attention is called to the fact that the bad points mainly are mentioned. Some of the photographs we receive are excellent in many respects, but we consider that to point out their weaknesses is of much more value than to extol their virtues. Prints should be sent flat, the package marked "Critical Column" on outside, and name and address of sender should be written on coupon affixed by one corner to back of print. A *nom-de-plume* may be added for publication. The Editor cannot undertake to return prints. Critical Column coupon must be cut from the latest number of *The Junior Photographer*, and accompany each print sent. The coupons run out of date on the 20th of each month, and after that day they become valueless.

SPECIAL NOTICE.—Those who desire a special criticism without the inconvenience of waiting for its appearance in these columns, may send the print together with sixpence or a shilling in stamps, when the Editor will furnish accordingly a careful criticism by post within a few days, pointing out, as fully as possible, the faults of the picture, and the steps which should be taken in future. For this no coupon is required, but name of sender should be written on back of each photograph. We also reserve the right to reproduce any of the photographs sent in for this purpose should they sufficiently "point a moral."

EDROF.—Your work is technically satisfactory. You must now turn your attention more to the art side. That you have the correct instinct is shown by the manner in which you have trimmed the print you mark No. 2. Of course the result in this case is much more pleasing. It certainly is rather hard to do good work with a hand camera, one is so hampered by having everything after a certain distance in focus instead of *vice versa*; still, we have seen pictures produced with these instruments which could hardly have been beaten, and for enlarging purposes sharpness is undoubtedly a desirability. You ought, however, not to go in for brilliant sunlight effects, as they rarely turn out well, but should rather select those cloudy days when there are soft mists about, making your exposures of course in that case on a stand.

F/10.—The trimming of this is a little too square, but there is a nice March effect about the whole which is pleasing. It is unfortunate, however, that the lighting is somewhat flat.

SECKFORDONIAN.—(1) This is not a particularly good flower, or rather leaf study. The use of an isochromatic plate in this instance would have been a great help, as you would then have got the fruit to stand out more distinctly from its surroundings. The arrangement also is unsatisfactory. You should have spread the things about a bit more. (2) Artistically posed and very well chosen. You should not, however, use bright and glossy paper. This photograph would look charming in brown carbon.

C. E. S. I.—This is fairly good, the spot itself being most pictorial. The unfortunate part is that your photograph is divided into three distinct portions—one of water, one of roadway and one of tangled brushwood. It is also to be regretted that the footpath has no twist in it, but vanishes almost in the centre of the picture. We like your print best when exactly an inch is cut off each side, the centre portion being then fairly satisfactory in the matter of composition.

D. G.—Did you ever see a cyclist riding in a garden like this? Don't you think that the most natural effect would have been produced had the lady stood as if she were just returning from a long ride in the country? It is unfortunate that she moved slightly during the exposure, and that her hat runs parallel with the ugly straight lines of the row of houses in the distance and the top of the hedge. The exposure is fairly satisfactory, although erring somewhat on the side of "over."

AMATEUR.—This is very muddy and unsatisfactory. Probably the light was not good when you made the exposure. You must have brilliant sunlight for a snap-shot of this character. Your print is over-toned and slightly yellow. Are you sure you keep your dishes perfectly clean and do not wash too long?

AMATEUR INSTANTOGRAPHER.—This is too comprehensive, and at the same time not comprehensive enough, besides being out of focus. There were two ways of taking this ruin. You should have either tried some of the little bits or gone altogether further off, and included some of the surrounding landscape. Your printing method is commendable.

THE BARON OF ALCALA.—Properly printed, you could make something from this photograph. To begin with, you must cut at least half an inch off the bottom, and then try some good rough surface paper. The original negative is slightly over-exposed we should fancy, although we cannot tell without seeing it.

RISEBOROUGH.—The exposure was pretty correct, but the whole is badly out of focus, which is regrettable, as the lighting is commendable.

S. I.—With half an inch cut off the top and the whole enlarged, your photograph of cows in the pasture would be effective, as the animals for a wonder have grouped themselves rather nicely.

GIRAFFE.—There is considerable halation at the top of your print, which we fancy is due to your having very slightly over-exposed and over-developed. You have got as good a view as possible of the porch, we should imagine.

T. L. S.—This is pretty good, but the young lady has placed her right arm in such an awkward position that it gives her the appearance of being slightly deformed. The exposure was quite correct and the lighting fairly satisfactory.

FREDK. W. PURSE.—Pretty good portraiture, but the row of plant pots behind the girl's head is distracting. You should have got more diffusion of focus by using a larger stop.

MAY 24TH.—With these models you could have produced something which would have repaid you better, as from any two of the children you could have made endless pictorial capital. The photography in the present instance is all right and leaves nothing to be desired, but you must try something a little more artistic. Even as a group of the ordinary type, your photograph is lacking in balance. You should not have let them all bunch together so, and you certainly ought not to have taken the picture on an upright plate.

E. L. B.—The arrangement is satisfactory in your photograph of cyclists, but the focus is very much out.

DOMBEY.—Oh, Dombey! what a mistake you have made. Think what a pleasing spot you had at your disposal. Think how these reedy marshes and this quiet pool would have looked had you brought a little artistic pains to bear upon the composition before you took the photograph. You had before your lens all the essentials for the production of a something of which a Horsley Hinton might have been proud. And what do you do? Why, you seek out one of the worst positions, introduce an aimless, commonplace man in everyday clothes and in a meaningless attitude, stop down to $f/64$ or thereabouts, under-expose and over-develop, and send us the result for criticism. This is indeed too much. Just fancy what an improvement you could have effected even from this same position had you requested the gentleman to take off his hat and



coat, sit among the rushes, look into the river and pretend to be fishing. Even suppose you had used a large stop, and let the distance take care of itself, you would not have had the muddled, one-plane appearance which now so marks your print as an ineffectual attempt at picture making. Dombey, thou art a sinner, artistically speaking; go mend thy ways. Study a Royal Academy year book, use a large stop, and whatever else you do, eliminate all young men in straw hats and long trousers from your compositions ever afterwards.

HILL TOP.—This is too harsh, a fault which we fancy you have brought about by over-developing, and possibly slight under-exposure. The boy who is standing up is a little bit stiff. Notice how much more easy and graceful the lad on the ground looks. You should never trim your prints square. A square picture is generally an artistic abomination.

Submitted for Criticism by Dombey.

BARNETITE.—We do not care for your toning; we should say there is something wrong with it. You were also unfortunate in your choice of position, for we are certain that the stick heap in the middle distance, with perhaps that boy as a model, would have produced something better worth looking at.

HYACINTHS.—This is pretty well selected, but the figure hardly breaks up the roadway sufficiently. We must also point out that the focus is wrong, that you have over-exposed considerably, and that you have either used too much sulphocyanide in your toning bath or have allowed the print to wash for more than an hour.

E. L. W.—Nice and natural, but just a tiny bit trivial.

PYRO.—A natural photograph of a sportsman and his dog amid very pictorial surroundings, which were eminently suited to the *motif* of the composition. In the original there is also a nicely-gradated sky, which helps considerably to give the idea of a sunny day, assisted by the capital lighting of the figure. We can only regret that a tiny bit more foreground was not included to raise the man up



and give him more importance. By trimming off a little of the sky a better result is perhaps obtained, but it will be easily seen that a very little bit more towards the bottom of the print would have made it many times more commendable.

RIGO.—It is unfortunate that those railings just reached to the lady's head. Had they come well above it, the background would have been both novel and pleasing, as nothing could be better than the effect of the scanty branches over the boards near the lady's right hand. The railings, however, finishing where they do, give the whole composition a terribly bottom-heavy look.

SCI.—The cows were unhappily placed when you took this, all in one line as regards their feet. You did well to trim, but all the trimming in the world will not overcome the first-named defect.

AYRSHIRE LADDIE.—This is fairly satisfactory, although there is a lack of something in the foreground. The printing process is charming, and we are very pleased to see that you print in clouds.

PIRATE.—This would have been really nice, had the horses occupied a different position and different attitudes. It is unfortunate, but at present they look as if you had chivied them into their places. Another fault about your picture is that there is too much of the roadway showing. Cut a good half inch off the bottom and about three quarters of an inch off the top.

BILLY-WHIP-TOP.—This should have been the other way up on the plate, and we fancy that you could have made something better inside the garden near the cottage door or window, more especially if you had allowed the old gentleman to sit at his ease smoking and reading a newspaper.

GEY SCOTCH.—The view is taken from a unique position, but the lighting is not sufficiently striking to produce a really fine picture.

ELECTA C.—This photograph of golf playing will not do, Electa C. You show a lady just about to make a stroke and surrounded by a group of onlookers. When she does hit the ball, it in its turn will hit the boy, and will cannon off him and strike the gentleman who is so attentively watching it in the background. You should think of these things when next you make up a picture of this kind.

LADY JANE.—We do not care for this as much as we do for some of your other work. As a matter of fact the red rose is quite out of tone, and looks more like a cabbage than anything else. Did you use an isochromatic plate? With regard to the grouping, may we point out that the first three roses are all in a row, and that the whole is very much huddled up.

DHAR CRWM.—This would have been improved had you printed in a sky. Your position was fairly satisfactory, and the lighting of the water does not leave much to be desired.

JEANNETTE POPOFF.—This is just a trifle under-exposed, which is regrettable as the position of the lady is most natural. Is it customary, by the by, to brush the dust off half-baked cakes with a sweeping brush? Our cookery editor can give us no information on the subject!

MANNINGHAM.—There are better things to be got on the drive than up the walk which is shut in by the formal walls. The photography is satisfactory, and the printing done with feeling.

PEN.—This backyard of yours has not the slightest claims to the pictorial, having no picturesque old waterbutt or lumber house to break its straight wall. You very slightly over-expose, and we fancy you wash your prints too long, which gives them a tendency to yellow.

MARIVELES.—Just a little commonplace and slightly out of focus. The effect of sunlight is pretty well rendered, but the composition is singularly noticeable by its absence.

ERMINIE.—A topographically successful photograph.

HADLEY.—A nice weird place in the midst of a dismal sort of wood. The lighting is very striking, but the composition has not similar claims to consideration.

MASTER-OF-NONE.—Here is a really praiseworthy picture, praiseworthy from the artistic standpoint, but sadly lacking in technique. Could a better model have been found to portray the immortal Sarah? She is young perhaps, but she has the expression, and with a little more careful making up, no artist could have wished for a better exponent of the



celebrated nurse. Her attitude, too, leaves nothing to be desired. You can almost hear her saying, "Put the bottle on the chimbley-piece, that I may put my lips to it when I am so disposed." We know that, as this was a flash-light, gradation of tone would be somewhat difficult to produce, but still it would have been better to have troubled a little more to obtain a first-rate result than to have shuffled and produced a mediocre one. The swing back was wrong to begin with, and so everything towards the bottom of the print is out of focus, while the walls of the room are undesirably sharp, and so it happens that Sarah Gamp's hand pointing to the bottles does not stand out with sufficient distinctness when you view the photograph from a little distance. And lastly, the want of a backed plate is painfully felt when one casts an eye on to the small table with its jumble of medicine bottles, etc. It is really most annoying to have so good a picture spoilt in so flagrant a manner by little things which might easily have been avoided, had the artist taken just a little more pains.

UNAS.—Just a little bit hard, but the lady is well posed, although a little inclined to stare. As a whole very satisfactory.

ECATSUE.—Technically very good, but you might have made something more artistic had you tried. Cut a good inch off the left-hand side, and then you will get a better result.

Submitted for Criticism by Master of None.

GINGHAM.—You really might have made something here with a little more pains, although your man is somewhat artificially tattered and torn. You failed because you placed your camera too near to your models, and because you did not arrange to have something striking in the way of lighting. The gate you selected was not at all bad, and the tree branch coming across the sky would have helped to break it up nicely, but trimming away so close down to the feet was a fatal mistake.

RETLAW.—The background was too white, and you gain no contrast between the highlights on the girl's face and it. You should have contrived something a shade darker.

Focus.—The children have moved, which is to be regretted, as they were nicely posed, and the composition only left a basket or something in the left-hand corner to be desired.

SODUS.—Your photograph is very sharp indeed, but, please excuse us saying so, some of the party look just a little bit—only just a little bit—well, you know what—more especially the Sister of Mercy, who is sitting in the centre grasping the wine-bottle. It is very difficult to criticise a picture of this sort when you do not tell us whether it is meant to be humorous or serious. Something is either wrong with your toning bath or your method of manipulating it, for your effort shows great yellowing in the whites. Do you wash too long?

Buzz.—What can we say about this? Nothing. It strikes us as being an almost perfect example of pictorial photography.



Alas that we cannot give the charming rough paper and "tone" so marked in the original.

PITOU.—Try this again, and endeavour to get the boy's face sharper. Then if you will re-submit it we will make a reproduction of it and give you a full criticism.

Submitted for Criticism by Buzz.

Our Editor's Corner.

The Editor is always glad to hear from his readers, though he cannot promise to answer their letters at great length. Suggestions are welcome at all times, and when practicable are adopted. See also notice at head of "Answers to Correspondents."

The present number completes the third volume of *The Junior Photographer*. The index and title page are included herewith, while binding cases and the complete volume will be ready in a few days. * *

With the new volume several important new features will be introduced, of which some forecast will be expected by our readers. Under the title of "Step by Step Methods of Procedure," the exact minutiae of each operation to be performed in developing, and printing by several different processes, will be described in a series of short practical articles, continued from month to month. It is hoped that this feature will prove particularly valuable to those who do not enjoy the advantages of a local club, or who are of necessity unable to secure the assistance of a friend in their preliminary struggles, by reason of living in an isolated place. * *

Another monthly item will be "Our National Gallery," introducing a masterpiece in pictorial photography together with a short description of its most admirable qualities. This should be instrumental in cultivating an artistic perception and appreciation, qualities essential to the true photographer, with whom the education of the eye should be a foremost consideration. The "Diary of a Philosophical Photographer" will, it is hoped, be highly appreciated. Under that title the notes and thoughts of a brother photographer, who begins with a simple outfit and a very rudimentary knowledge of the subject, will be recorded. How his opinions change, and his work improves from month to month as the field of experience opens before him ought to be helpful and encouraging to others. In addition to these new matters all the old features will be continued. * *

As to the special contents of *The Junior Salon*, we cannot say more at present than that they will be quite equal to those of previous years, if not superior. Contributions are coming in apace. A new series of prize competitions is to be announced in that number, some of which will no doubt excite a good deal of comment, but we feel sure all will be highly appreciated and heartily entered into. * *

We ought not to pass over the very special services which numerous subscribers have performed on behalf of *The Junior Photographer*,

without thanking them one and all as heartily as it can be done in print. One of the greatest troubles an editor has to face is the difficulty of raising the circulation above a certain point, when the ordinary means of advertising seem to avail but little, and when a few thousand more readers would make the magazine a complete success. That dead-lock can only be overcome by spontaneous and generous action on the part of the readers themselves, and on this score the editor of *The Junior Photographer* finds himself staunchly supported. But the services referred to have only been performed by the minority, and instead of a few thousands more subscribers to *The Junior Photographer* being secured, the increase is represented only by a few hundreds. This is the last occasion, for the present at any rate, that we shall repeat our old request. Will every present reader secure one additional subscriber to this magazine? If this desirable consummation could be achieved, readers, editor and publishers would benefit, the first-named in virtue of the more liberal literary and pictorial menu which would be possible, the second and last in that very essential monetary direction, and what is almost equally desirable the satisfaction of feeling that the nail of public taste had been hit on the head. * *

As the full hundred new subscriptions by post have not yet been received, we repeat the special offer made last month and the month before. We offer to the first hundred persons who, after having had their attention called to this notice, send 4s. 9d. for one year's subscription to *The Junior Photographer*, to send also a copy of "Anthony's Illustrated International Annual of Photography" for 1897, free of charge, provided that 4½d. is enclosed to cover the postage of that book. Please make this known to your friends. * *

The restriction with regard to the Critical Column has proved most satisfactory, and we are now able to cope with the photographs in the issue succeeding their receipt. We wish, however, to point out what one or two subscribers seem to have forgotten, namely, that the value of the coupon expires on the 25th, for a few have sent us their prints for criticism several days after the proper time. We are very sorry that we cannot take any notice of the pictures under these circumstances, but if we were to relax the rule one iota we should soon relapse into the deplorable condition into which we fell last year. We should also like to call attention to the fact that the Salon number will contain no critical column, other matter of perhaps more general interest occupying the space. To prevent a plethora

of photographs and subsequent congestion in September, we withhold the Critical Column coupon this month. It will appear, however, as usual in the Salon issue, ready for the month following.

* *

Will competitors please write their names plainly on their coupons? We have had to make this appeal once or twice before, and this month we have been somewhat inconvenienced by a well-meaning gentleman scribbling his cognomen in a what was perhaps to him perfectly intelligible fashion, which proved to us to be quite undecipherable. Be it known to all therefore, that hereafter, when any print, no matter how good, comes to hand with an indistinguishable autograph written on the back, we shall not waste our valuable time, or rack our valuable brains for a solution of the problem, but simply slip the cause into the waste-paper basket.

* *

Will contributors to our competitions note that the current "General" closes on the 20th of the month, not upon the hitherto usual date?

* *

From J. E. Fraser, of Liverpool, we have received a nicely got up little card of remembrance. It represents a steamer, on the band of whose search light is placed our name. The idea is good, and if carried out by photography instead of line drawing, something unique and effective would result. The "ray" would be easily printed in on an under-exposed negative of a war vessel.

* *

A misprint has unfortunately crept into two of the formulæ in Mr. Crook's article on "The Modification of Lenses," last month. A multiplication sign has been substituted for a plus in the last two formulæ on page 214. They should read respectively:

$$F = \frac{f \times a}{f + a - d}$$

and

$$3 = \frac{6a}{6 + a}$$

The second line of this equation continues the error, but the remainder is correct.

* *

The editor of the *Western Figaro* notices our prize for the best photograph illustrating laziness, and suggests that a representation of himself in the act of doing nothing, assisted therein by the staff, ought to stand a chance. Perhaps some Plymouth amateur will utilize the opportunity.

Answers to Correspondents.

J. W. SMITH.—Your photograph was very interesting, but hardly unique in the accepted sense of the word. Studies of this class are, however, most useful to the geologist.

YOUNG 'UN.—Your idea of taking a portrait of yourself in a mirror is certainly good, and you have managed the business very well.

CLARIONETTE.—Yes, platinotype is very easy to work, and the effect is certainly much better than when ordinary paper is employed. You must, of course, send us some more in for the Salon. Do not be left behind like many were last year. We are glad you find *The Junior* instructive and entertaining.

SECKFORDONIAN.—You get Honourable Mention, but your technique is very much against you. You must make some improvement in this respect if you are going to submit for the Salon.

T. L. S.—The dwarf, although fairly well photographed, was hardly unique. We should like to point out that the negative appears to be over-developed.

W. H.—You can with care get the effect of sunlight and shadow if you take pains to see that the shadows are present. In this instance there is nothing striking in the matter of light and shade, and therefore the view looks as if it were taken on a chill October day, instead of in the glow of a warm April sun.

R. P. C.—The suggestion is worth consideration, but unless the matter extends beyond reasonable bounds we propose to leave it unaltered for the present.

BERTRAND.—You put the case clearly and at evident trouble to yourself, for which we respect you highly. We differ from you at one point only, we regard many of the non-illustrated criticisms as of *considerable* utility to the general reader, otherwise we should certainly reduce that section by some method. However, for the present at any rate, we think it better to leave matters as they are, taking care that the portion in question does not exceed reasonable limits.

C. STEWART.—The subject is one on our list. Your principal mistake in the print enclosed lies in printing too rapidly. The frame should have been put further from the window, and a cloth laid loosely over the lower part while the clouds were printing. The thin sky of the original negative must be blocked out with opaque.

AMBER.—The lens referred to is a good one, we know none better for the purpose.

TAFFETA.—Another subscriber in Cape Town, where we have several already. Welcome to our circle! We look for photographs from your quarter.

SEWAD.—(1) Take two negatives, one for the windows, one for the lower part, and double print; or (2) Back your plate, develop slowly, and brush over the window portion with 10 per cent. potassium-bromide solution. As to exposure it is impossible for us to judge. Make a trial exposure.

IVY.—Pinkish colour due to weak bath. Spot silver stains caused by printing in damp place. Spot with Indian ink on print.

BARON OF ALCALA.—Seems to us you are *over-exposing*. Try half the time. Too late now to introduce "Military Life" suggestion.

G. H. FORDE.—New reader, you are welcome. Nearly all the competitions are suited to hand-camera work. "Variorum" album would do best for you.

G. F. READ.—The focus of your lens is 196 m/m, *i.e.*, $7\frac{3}{4}$ inches in English measurement. What you are disposed to consider the French method is the uniform system of the Royal Photographic Society of Great Britain and the equivalents are as follows:

U. S. Nos. 2 4 8 16 32 64 128
Ratio of Stop .. 5.6 8 11.3 16 22.6 32 45.2

H. E. SYMES.—We think there are very few Juniors who are so scientific as to enter into a competition of the sort you suggest, still we shall be very pleased to see any results you may get, and are glad that you employ the art in so useful a manner. We cannot understand what you mean when you say that the half-tone reproductions have not been so good since the enlargement of the magazine, as they have cost exactly the same, and the paper is still printed on the same machine, and is of the same quality as hitherto.

E. A. WILSON.—Too late. You must look a little bit slicker next time.

NO NAME.—Somebody, who forgets to give his name, asks how far the camera ought to be moved, using a single lens to get the proper stereo effect. The answer is $3\frac{1}{4}$ inches. He also wants to know which is the most artistic printing paper. In our opinion, platinotype or carbon.

F. CROOK.—Sorry, the mistakes are the printer's. The sepia and green tones are hardly satisfactory.

THE HISTORY OF MUGGINS.

(Reprinted from the "Animal Studies Number" of *The Practical Photographer*.)

POOR Muggins was intended to be drowned amongst a dozen others of the same family. One evening their young owner immersed them in a pail of water till he thought they would be dead, and then put them under a bush, intending to bury them next day. Tib, when taking a walk round in the morning, came upon the young rats, and dis-



Muggins.

covered a spark of life, and from philanthropic and motherly motives picked him up, and by kindly and careful nursing he gradually revived. On the day after his adoption Tib had a family of her drowned, and this no that were possible) her adopted child. this old puss also likewise joined the kittens, and she at once engaged herself as nursery maid to Muggins, and there was a rivalry between foster mother and nurse in showing him kind-

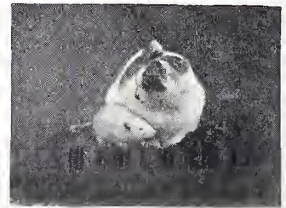


Tib tackles him.



Old Puss.

were open. He is now, I should say, full grown.



Old Puss pets him.

Nichol Elliott.





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